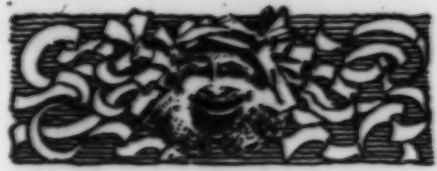


TWENTY-EIGHT PAGES



THE NEW YORK

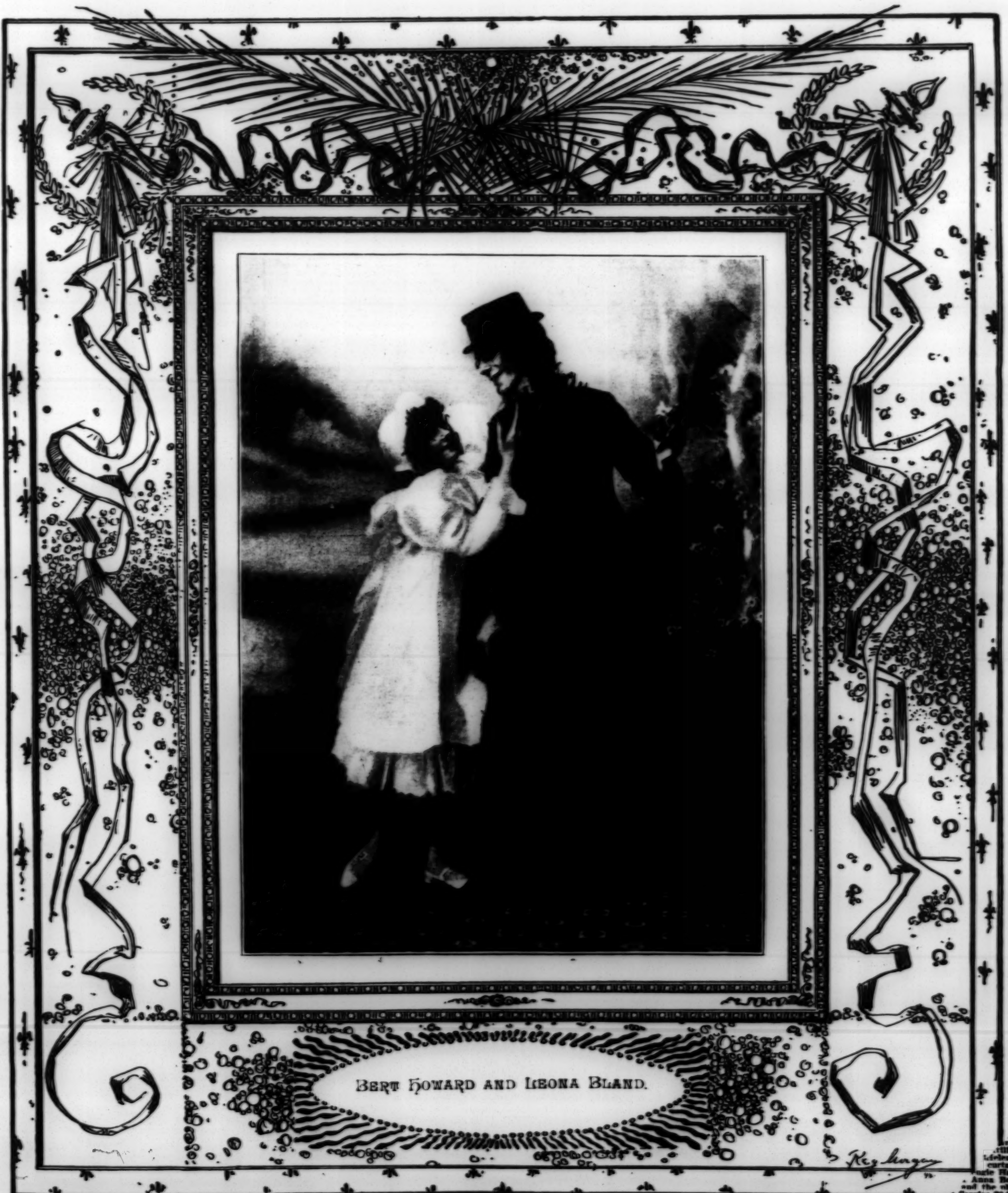


# DRAMATIC MIRROR

VOL. XLII., No. 1,092

NEW YORK: SATURDAY, NOVEMBER 25, 1899.

PRICE TEN CENTS.



BERT HOWARD AND LEONA BLAND.

and  
utility  
Ladies  
curtain  
Auto Har-  
Anna Rod-  
and the elev-  
Service 20-25  
Extra Concert at

## GOSSIP.



rect the stage. The performance will have the patronage of socially great persons.

Whitehall, also an American, made his debut in the same opera and was well received.

ings, for The Irish Alderman, as

letters next day correcting me. On the other hand, I don't get one to say that I am a mine of theatrical information or an authority on stage statistics.

William A. Brady and William Lytell will direct the stage. The performance will have the

Rose Hedia, a Californian, made her debut at the Opéra Comique, Paris, on Nov. 6, singing the title-role in Lakmé with great success. Clarence Whitehall, also an American, made his debut at the same opera and was well received.



# A GREAT BIG NEW YORK HIT

## Julie Walters and Louise Hewell

### IN THE COMEDY NOVELTY

## How Hopper Was Side Tracked

The above is the best attraction I have played at the 3d Avenue Theatre this season.—A. H. SHELDON.

Industry Hall 15 proved to be very interesting, and was attended by the usual audience. Mrs. Hopper, 'the virtuosa,' appeared with the organization as soloist, and made a very pleasing impression. Edward W. Corlies' efforts to have his opera, 'Three Little Ladies,' presented in this city, have been successful, and three performances will be given in the Providence Opera House Dec. 4-6.

HOWARD C. RIPLEY.

#### MONTREAL.

A co. headed by Edwin Gordon Lawrence opened at the Academy of Music in For Her Sake to light business 13. The play is poor and the co. mediocre. The starting and costumes, however, are good. Walsh-Macdonald co. 20-25.

Minister's magician and lightning change artist, gave of interesting entertainment at Her Majesty's 9-11. It embraced sleight of hand, music and a small play containing six or seven characters played by one man. It was unique in its way and the latter part especially well worth seeing.

Forgiveness at the bill at the Franciscan 13-15. It is rather a change after the bright lines and funny situations of 'The Jilt' last week. Lucien Henderson as Jack Diamond was convincing. Helen Byron made the most of the conventional heroine. T. G. McGraw gave an amusing sketch of a Western gambler and shared the comic honors with Lillian Schaeffer. The Lobster 15. A fair variety bill. Gladstone 20-25.

A Mass of Mystery, an interesting occasional melodrama, is doing good business at the Royal 13-15. Van Kinsale gives an excellent performance of the title role and is supported by a capable co. The play and effects are good. Under the City Lamp 20-25.

W. A. TREMAYNE.

#### DETROIT.

At the Detroit Opera House 13-15 Richard Golden and co. have been playing in Paradise. Richard Golden was at his best, which is saying considerable. Flora Fairchild, who plays the main part opposite to Golden, is an actress of considerable talent and possessed of much personal charm. Among the others of the co. might be noted Walter Rogers, Edson Linton, Harry H. Mann, Allen Knowland, Miss Connelley, and others. The Sign of the Cross 20-25.

At the Lyceum George W. Monroe is doing a land office business in Mrs. R. O'Hanlon's 13-15. Harry Glaser in The Three Musketeers 13-15.

At Whitney's Opera House on the Swanee River is the attraction 13-15. At Piney Ridge 10-15.

The production of The Three Musketeers in which Harry Glaser is starring is owned by E. D. Blair, of this city.

There are on exhibition at the Detroit Museum of Art some seventeen paintings loaned by Joseph Jefferson.

The Empire Theatre still remains dark. The only promise to which it will be put the following season will probably be for local entertainments and lectures.

KIMBALL.

#### OMAHA.

A Female Drummer, which was the attraction at the Boyd 8, proved one of the most amusing plays of its kind seen here in many a day. Special mention must, of course, be made of the work of Johnstone Bennett, who was always sure of an encore. The piece is handsomely mounted and goes with a snap that is exhilarating. The Bride Elect 10, 11 proved quite popular, the chorus work being especially good.

A Texas Star backed the house 12, the many admirers of Katie Putnam being anxious to see her come in during the summer, but business lately has not proved profitable. The Merry War is the bill for the present week, and is being put on just as well as though the management had no idea of discontinuing.

JOHN R. RINGWALD.

#### PITTSBURG.

Channey O'Leary began his second week at the Bijou 13 in crowded houses. William and Walker 20-25. At the Grand Opera House the stock co. opened 13 in the Senator, playing to good business all the week. The Last Word next week.

West's Minstrels began a week's engagement at the Broadway 13 to large attendance. Ward and Voke in The Flowerwalkers will follow.

The opening night at the Alvin, 13, with Richard Mansfield in the role of Cyrano de Bergerac, demonstrated the fact that the clientele of the Alvin would have none of it, as there was poor attendance and a frosty reception. The rest of the week, when Beau Brummel and The First Violin were produced, the attendance improved somewhat. Next week The Housewife in the Struggles of Barabas, The Serenade, and Robin Hood.

Vladimir De Pachmann will give a piano recital at Carnegie Hall 21.

E. J. DONNELLY.

#### DENVER.

The Purple Lady played to fair business at the Broadway 6-11. It is a widely improbable farcical affair and was well handled by a competent co. Frank B. Hetch's Professor Gilworthy was quite a creation in his way. Theresa Maxwell looked the same part. Two capital character studies were those contributed by Louise Mackintosh and Robert Rogers. These capable artists played well in character. James Chase did fairly good work. Shenandoah 13-15.

Charles Dickson presented Mistake Will Happen to big business at the Tabor 5-11. Dickson is pretty nearly the whole show this season, and a clever, clean-cut comedian he is, too. The supporting co., excepting Lansing Brown and Elsie Edwards, is not brilliant. A Black Sheep 12-15.

At the Denver 6-11 Dear Hearts of Ireland has been pleasing the theatre's clientele. Myles McCarthy is the star and a fairly good one. His support was adequate.

F. E. CARSTARPHEN.

#### CLEVELAND.

There were many disappointed people in Cleveland the past week and the Euclid Avenue Opera House was dark 13-15 in account of the serious illness of Mrs. Leslie Carter, who was booked to play Zaza, and for which the advance sale was exceptionally large. Sad news reached in the Hon. John Grigsby 20-22 and A Black Sheep 22-25.

The Theatre at the Lyceum Theatre 13-15 did a rushing business. The crowd was away at each performance.

When the theatre was closed, the attraction at The Cleveland Lyceum 13-15 was the Maine 20-25.

Mrs. Carter has been ill since the week of March 5. The Euclid Avenue Opera House was dark 13-15.

WILLIAM CRANTON.

### CORRESPONDENCE

#### ALABAMA.

BIRMINGHAM.—ORRIS'S OPERA HOUSE (H. R. Douglas, manager): Richards and Pringle's Minstrels packed and played 8. Corlies in The House Boat set with success 13, 14. Darkest Russia 15, to liberal patronage. What Happened to Jones 13. James Kiddler-Hanford 20. Chattanooga 21. Shore Acres 22. Balded Road 23. James K. Hackett 24. Lewis Morrison 25. Kelsey-Shannon 27. The Real Widow Brown 28. My Friend from India Dec. 1, 2.—AUDITORIUM (Ben R. Thoma, manager): Phil and Nettle Peters co. 20-22.—LYCCEUM (H. K. White, manager): Rev. Russell H. Conwell 13. Padette's Women's Orchestra 20.

MONTGOMERY.—THEATRE (G. E. Hatcher and Brother, managers): The ever popular Baldwin-Mallville co. in The Russian Slave, Little Lord Fauntleroy, The Streets of New York, Camille, and The Sign of the Cross to fair audience 6-8, 10 and 11. A strong co. presented The Sporting Duchess to large audience 9. A fair audience greeted A Bachelor's Honeymoon 13. James K. Hackett 14. Darkest Russia 15. What Happened to Jones 17.

MOBILE.—THEATRE (J. Tannenbaum, manager): A Bachelor's Honeymoon 6, 7; light business; satisfaction given. The Sporting Duchess 10, 11; large and pleased audience. Ames Proctor, G. Stuart Broderick, and John Dalley were exceptionally good. James K. Hackett 14. What Happened to Jones 17.

SELMA.—ACADEMY OF MUSIC (Rees and Long, managers): A Bachelor's Honeymoon 10; excellent business; fine performance. Darkest Russia 17. Chattanooga 21.

#### ARIZONA.

PHOENIX.—PATTON GRAND OPERA HOUSE (H. E. Patton, manager): Season will open with Greater America 13. Richard and Pringle's Minstrels 14, 15. Griffith, hypnotist, 27. The Hottest Co. in Dixie 20.—ITEM: Manager Patton has added Jerome, Ariz., to his Arizona and New Mexico circuit.—Our Indian and Cowboy Carnival will be held Dec. 4-6.—The Elks will give a minstrel show Dec. 6.

TUCSON.—GRAND OPERA HOUSE (G. G. Grotta, manager): Skipped by the Light of the Moon 24.

#### ARKANSAS.

FORT SMITH.—TILLEY THEATRE (George Tilley, manager): The Heart of Chicago 8; light business. Charles Ogden 10 in The Royal Box delighted a large audience. Chattanooga 14. Kelsey-Shannon 27. The Stowaway 13. Paul Kasper 23.

HELENA.—GRAND OPERA HOUSE (Newman and Ehrman, managers): Albert Hart in Wang 9; fair house. Mr. Hart was a good actor; support poor. Chattanooga 14. Paul Kasper 23. Casey's Troubles 24.

HOT SPRINGS.—OPERA HOUSE (Brigham and Head, managers): The Turtle 10; good house. The Heart of Chicago 11; medium house. Uncle Josh Horner 13. Chattanooga 14. Paul Kasper 23. Casey's Troubles 24.

FAYETTEVILLE.—OPERA HOUSE (H. M. Hudgins, manager): Casey's Troubles 10, 11; full house; performances good.

#### CALIFORNIA.

LOS ANGELES.—THEATRE (H. C. Wyatt, manager): A Branch of Promise proved very amusing and drew well 9-12. Joseph Harrington and Bert Harvey furnished lots of fun, and Harry Jordan's dancing never been so good. In Old Kentucky 13-15. Mathews and Bulger 16-19. Eugene Blair 20-25.—MORRISON'S BURBANK THEATRE (Oliver Morrison, manager): The special co. closed a ten week engagement 13-15. The Heart of Chicago 16. The Danes Girl, and a special performance of Isaac's Middle Gable during their last week. Mr. Frawley's co. has played the most successful stock engagement ever known in Los Angeles, giving high-class performances in every respect. Brown's in Town 13-15.

OAKLAND.—MACDONOUGH THEATRE (Gothold Marx and Co., owners): Mile. Pils 13, 14.—DEWEY THEATRE (Landers Stevens, manager): Grand Stock co. in a superb production of Michael Strogoff drew large houses 5-11. Landers Stevens in the title role was excellent and the rest of the co. gave him fine support. The Amazon Ballet, under the direction of Maurice Stewart, was the best ever seen at the house. Darkest Africa 13-9.

STOCKTON.—Yosemite Theatre (Charles P. Hall, manager): Brown's in Town to largest house of the season 8; a laughing success. Mathews and Bulger 13. Mile. Pils 17. Harry Carson Clarke 21. George's Minstrels 25. Van Yonson 26. Murray and Mack Dec. 2.—AVON THEATRE: Elmer and Mrs. K. Linsenden in concert and vaudeville 8.

FRESNO.—BARTON OPERA HOUSE (H. G. Barton, manager): Mile. Pils 4; fair business. A Branch of Promise 13-15. The Heart of Chicago 16. The Danes Girl 17. Mathews and Bulger 19. Brown's in Town 20. Eugene Blair 22. What Happened to Jones 24. Nance O'Neill 27, 28.

SACRAMENTO.—CLUNE OPERA HOUSE (George W. Fitch, manager): A Branch of Promise ended a successful engagement of one week 4. George's Minstrels 8; large and pleased audience. In Old Kentucky 11. Nance O'Neill 12-17.

SAN BERNARDINO.—OPERA HOUSE (Martha Kiplinger, manager): Brown's in Town 8 (instead of 10); large and enthusiastic audience. Richards and Pringle's Minstrels 18. Frederick Warde 30. Eugene Blair Dec. 2.

SAN JOSE.—VICTORY THEATRE (Charles P. Hall, manager): A Branch of Promise 6; fine house; fair performance. Mathews and Bulger 13, 14.

RIVERSIDE.—LORING OPERA HOUSE (F. A. Miller, manager): Mile. Pils Oct. 30; fair business; failed to please.

BAKERSFIELD.—SCRIPPER OPERA HOUSE (George W. Fitch, manager): A Branch of Promise 6; fair house; good performance. Dudley Stock co. 20-25.

WOODLAND.—OPERA HOUSE (E. C. Weber, manager): Elford co. closed its week 4. Van Yonson 17. Nance O'Neill 18.

SAN DIEGO.—FISHER OPERA HOUSE (John C. Fisher, manager): Dark.

#### COLORADO.

COLORADO SPRINGS.—GRAND OPERA HOUSE (H. N. Nye, manager): Eugene Blair, with good support presented a Lady of Quality 7 to crowded house. Scott's Minstrels 10 pleased fair business. A Black Sheep 11; 8. R. O.; clever co. The Purple Lady 13 well received by good house. Frank Hatch as Professor Gilworthy was very good.

ASPEN.—WHEELER OPERA HOUSE (Billy Van, manager): A Black Sheep 6; good performance and house. Scott's Minstrels 8; fair performance; small house. Chattanooga 16. A Hot Old Time 17. Field's Minstrels 22.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Hackett, manager): Why Smith Left Home

6; good business; performance first-class. A Hot Old Time 14.

OURAY.—WRIGHT'S OPERA HOUSE (Dave Prakes, manager): The Hottest Co. in Dixie 7; 8. R. O. 717 18 changed route. Side Tracked 21.

PUEBLO.—GRAND OPERA HOUSE (H. F. Sharp, manager): A Black Sheep 10; 8. R. O.; good co. Scott's Minstrels 11; large audience.

GREELEY.—OPERA HOUSE (W. A. Heaton, manager): Charlotte P. Stetson, lecturer, 21.

#### CONNECTICUT.

NEW HAVEN.—HYPERION THEATRE (G. B. Bunnell, manager): Walter Jones and Norma Whalley headed a company offering The Gay Debutante 16. The performance is of entertaining order in book or score and was received with mild enthusiasm by the small audience present. Mr. Jones is a good comedian and his tramp is always a funny bit of work, but he is not equal to an entire character, and his success was not therefore emphatic. Mr. and Mrs. Kendal were greeted by one of the largest gatherings of the season, and The Elder Miss Henson was received cordially. The cast, scenery and costumes were in harmony with the play. Marshall Darrach read The Tempest before the University Extension Course 15; large audience. In Gay Paris 20, 21. James O'Neill 24, 25. Francis Wilson 27, 28. The Village Postmaster 29, 30.—NEW GRAND (G. B. Bunnell, manager): W. H. Van Burva, assistant manager: The Cracker Jacks played 12-15 to large business. The curtain-raiser, Behind the Screen, has many comical situations. The spectacle is all good, the work of Bud Barber, the trick cyclist, being marvelous. Another good feature was the Six Sonnets. The Sidewalks of New York 16-18. Dexter and O'Neill Stock co. 20-22. Daughters of the Free 23-25. The Broadway 26-28. The Gunner's Mate 30-Dec. 2.—ANNEX HALL: Valetta, magician, appeared every evening before large gatherings.—ITEM: The Grand Society has commenced its season for its annual concert at the Hyperion. Emilio Agostini will direct and Elsie will be the oratorio song.—Mr. and Mrs. G. B. Bunnell went to New York for the Horse Show 15, 16.—Among the guests gathering for the Kendalls 15 was Ella Wheeler Wilcox, who was entertained at the University Club 10.—William Neely attended a dinner given "Pop" Gotthold, of Corne Faxon's co. in New York last week.—Sara Converse, of Maude Adams co. will appear 18, 19, with her special, at her home here.

JANE MARLIN.

BRIDGEPORT.—PARK CITY THEATRE (G. B. Bunnell, manager): Walter L. Rowland, manager: The Gay Debutante 9, exploiting Norma Whalley, Mayne George, Walter Jones and Albert Mahar, had a fine audience. The performance was of entertaining order, as claimed by Mr. Welles's music, which though light is tunefully catching all through. Clifford and Ruth, in Courtship to Court played a very successful engagement 10, 11 and gave a concert. The Sidewalks of New York co., aside from two numbers, was ineptly cast with consequent lack of success. 14, 15; fair house. Maude Adams 17. Blue Jeans 21. Dexter and O'Neill 24, 25. The Village Postmaster 29, 30.—SMITH'S THEATRE (Edward C. Smith, proprietor and manager): Little Trille 9-11 was about the same as ever. Weber's Parisian Widows despite despicable weather, turned "on away" 13-15 in a manner warmly enjoyed by the audience. Darkest Russia 16. A Grip of Steel 16-18. The Katzenjammer Kids 20-22. The Queen of Chinatown 23-25.—ITEM: The musical comedy of the Gay Debutante, who had come on from Pittsburgh for the purpose, witnessed the performance 9.—Ann Sells, of the Parisian Widows co., reached city 12 on the terms of numerous restrictions. Attempting to combine the individual success of a hot bath and an electric treatment, she was overpowered by the combination and but for opportune assistance would have died from the effects of self-administered electrocution. The house building for the hit Bridgeport managers hard. Manager Rowland has plans out for a handsome home on Washington Terrace, and Manager Smith has just completed a pretty stable near his already handsome home on Lodge Avenue.

W. F. HOPKINS.

HARTFORD.—PARSONS THEATRE (H. C. Parsons, manager): Mr. and Mrs. Kendal presented The Elder Miss Henson 10 to a large audience, who appreciated the fine performance. The Heart of Maryland was warmly enjoyed by a concert co.; performances well attended. Corne Faxon's Stock co. 13-15 with W. D. Corbett and Ethel Fuller in the leading roles, presented The Runaway Wife, on the Hapsburgian. When Father and Son met by former manager, the First Families of Virginia. The Runaway Wife, in London. For His Sake. The White Slave. A Complicated Case, and Eagle's Nest in a very acceptable manner, drawing good sized audiences. Isham's Oct. 20, 21. In Gay Paris 20-22. The Broadway 26-28. The Gunner's Mate 30-Dec. 2.—HARTFORD OPERA HOUSE (Jennings and Graves, managers): The Gay Morning Glories 9-11 gave some good audience, and the usual lively burlesque. The usual packed Sunday house greeted Graham's Southern Specialty co. 12. Grant and Grant closed with the Gay Morning Glories here and appeared 13-15. The Gay Morning Glories 13-15. The Sidewalks of New York 20, 21. The Queen of Chinatown 22. Wine, Woman and Song 23-25.—ITEM: The old United States Hotel, well known to theatrical people for half a century, closed its doors the past week.

A. DUMONT.

NORWICH.—BROADWAY THEATRE (H. W. Jackson, manager): A Temperance Town, with Richards and Candell in their original roles, drew fair-sized audience 10. The supporting co. was not quite up to the standard set by former presentations of the play. The Gay Debutante 11 to a small house. The music of the piece is by Samuel Welles and reflects much credit upon so young a musician. The book is not as good as the music, and the co., led by Walter Jones and Norma Whalley, struggled with almost hopeless parts. The chorus was pretty and had good voices, and the scenery and dresses were new and appropriate. Wilbur-Kirwin Opera co. opened for a crowded house.

WATERBURY.—POLIS THEATRE (Jean Jacques, manager): Fred Irvine's Majestic Burlesque gave a good performance 9-11 to good business. The Gay Morning Glories attracted a fair sized house 13. A Temperance Town pleased a good sized audience 15.

JACQUES' OPERA HOUSE (Jean Jacques, manager): Corne Faxon's Stock co. closed a very successful week.

MIDDLETOWN.—THE MIDDLESEX (Henry Engel, manager): Walte's Comedy co. to capacity for six nights and five 13-18, giving satisfaction. George H. Sumner, Kate Woods Field, Queen Mah, and the Concert Orchestra were favorites. Run Hither Was Side Tracked 25. La Belle Russe 30. A Stranger in a Strange Land Dec. 5.

NEW BRITAIN.—RISWICK LYCEUM (Gilbert and Lynch, managers): Walte's Comedy co. 6-11 to heavy patronage. Maude Adams in The Little Minstrel 16. Daughters of the Free 18. Blue Jeans 22. A Stranger in a Strange Land 25. Stuart Robson 27. Vigil and Deming's Minstrels 30.

NEW LONDON.—LYCEUM THEATRE (H. W. Jackson, manager): A Temperance Town 11; satisfactory entertainment; large audience. The Gay Debutante 12; right business; co. good. The Lobster 18. Wilbur-Kirwin Opera co. 20-25.

STANFORD.—OPERA HOUSE (L. M. Hort, manager): In a Persian Garden 9; large house; excellent performance. Pack's Bad Boy 11; crowded house; performance good. Graham's Southern Specialty co. 17, 18. Hearts of Oak 20.

NEW MILFORD.—OPERA HOUSE (J. R. Johnson, manager): Little Trille 13; good house; pleased audience. Duffy's Jubilee 23. Howe's Warpath 27. The Sunshine of Paradise Alley Dec. 1. The Chain of Destiny 5.

MERIDEN.—OPERA HOUSE (A. Delavan, manager): Wilbur-Kirwin Opera co. closed a successful week 11; 8. R. O. at every performance. Adams Brothers 13-15 opened to large business. The Queen of Chinatown 20. The Lobster 21. Hearts of Oak 22.

WILLIAMANTIC.—LOOMER OPERA HOUSE (John H. Gray, manager): Duffy's Jubilee 16; fair attendance. Macquire's Educated Horses 18. The Lobster 20. Gorman's Alabama Troubadours 23. Little Trille 25.

WINSTED.—OPERA HOUSE (J. E. Spaulding, manager): Graham Specialty co. 13; fair business; performance good; play returns 25. A Temperance Town 18. May Smith Robbins 21.

TORRINGTON.—OPERA HOUSE (F. R. Matthews, manager): Little Trille 20. Leona Brothers 23-25.—LYON THEATRE (Volkman Brothers, managers): The Lobster 21. Hearts of Oak 22.

MYSTIC.—OPERA HOUSE (H. W. Jackson, manager): Dewey's Reception 10 pleased a fair house. McGuire's Educated Horses 27.

DERBY.—STERLING OPERA HOUSE (J. H. Hort, manager): A Temperance Town 13; 8. R. O. Hearts of Oak 21. George W. Wilson co. 27-Dec. 2.

#### FLORIDA.

JACKSONVILLE.—PARK OPERA HOUSE (J. D. Burbridge, manager): Klimt-Bearn co. 4-11 to excellent business in Held by the Enemy. Alabama. The Great Diamond Robbery. The Silver King. Mr. Barnes of New York, and The Commodore. The Real Widow Brown 15.—ITEM: This is Jacksonville's gala week and the town is filled with small side shows and fairs.

#### GEORGIA.

SAVANNAH.—THEATRE (Sidney H. Wein, manager): Ex-Governor Bob Taylor lectured to good business 9. The Real Widow Brown 10; small audience. Performance fair. The Paris and New Orleans Grand Opera co., en route for Havana, Cuba, presented 11 Travellers and Faust 11; large and disappointed audience. Klimt-Bearn co. 13-17, presenting Mr. Barnes of New York. The Commodore. Alabama. The Silver King, and The Great Diamond Robbery; opened to 8. R. O.; audience pleased. James K. Hackett 18. Whitman Sisters 20. Kelsey-Shannon co. 23-25. Andrews 27, 28. Roland Reed 29.—ITEM: The city which will last from 14 to 25.

MACON.—ACADEMY OF MUSIC (Henry Horne, manager): Miss Sisters' Concert co. 7; pleased a large audience. Washburn's Minstrels 9; fair business; performance satisfactory. Darkest Russia 10; fair business and performance. A Bachelor's Honeymoon 15. James K. Hackett 16. A Jay from Jayville 18. Dr. Russell Conwell 20. Kelsey-Shannon co. 23-25. Andrews 27, 28. Roland Reed 29.—ITEM: The city which will last from 14 to 25.

ATLANTA.—LYCEUM THEATRE: Dark.—GRAND: Corlies in The Little Host did good business 11, 12. Washburn's Minstrels 14, 17. Shore Acres 18. James K. Hackett 22, 23. Roland Reed 24, 25.—COLUMBIA: The Venice Comedy co. 13-15. The Real Widow Brown 20, 21. Nat Reiss co. 22, 23. Chattanooga 24, 25.—IMPERIAL (Fred Rider, manager): Moulin Rouge co. 14-20 continues to draw good houses; performances satisfactory.

ATHENS.—NEW OPERA HOUSE (H. J. Rowe, manager): Corlies in The Little Host 9; packed house; excellent performance. Ex-Governor Bob Taylor lectured 13, to capacity; audience delighted. Washburn's Minstrels 13; house business; performance fair. A Jay from Jayville 17. Shore Acres 20. Kelsey-Shannon co. 23.

BRENSWICK.—OPERA HOUSE (E. D. Wolfe, manager): Ex-Governor Bob Taylor delighted a fair house 3 in his lecture. The Fiddle and the Bow. The Real Widow Brown 9; large audience; good performance.

ALBANY.—SALE-DAVIS OPERA HOUSE (T. B. Sale-Davis, manager): Washburn's Minstrels 4; fair business; good performance. Ex-Governor Bob Taylor lectured 6; large and delighted audience. In Darkest Russia 8; fair business; pleased audience. The Real Widow Brown 17.

AUGUSTA.—GRAND OPERA HOUSE (W. L. Bremer, manager): My Friend from India 6 canceled. James-Kidder-Hanford co. 8 in The Winter's Tale delighted a large audience. Washburn's Minstrels 11; good house; audience pleased. Klimt-Bearn co. 15-22. Real Widow Brown 24.

WAYCROSS.—JOHNSON'S OPERA HOUSE (F. R. Taylor, manager): Ex-Governor Bob Taylor 10; 8. R. O.; audience delighted. The Real Widow Brown 14; performance excellent; small house business; performance fair. A Jay from Jayville 17. Shore Acres 20. Kelsey-Shannon co. 23.

COLUMBUS.—SPRINGFIELD OPERA HOUSE (Springer Brothers, managers): Darkest Russia 11; fair house. James K. Hackett 15.

AMERICUS.—GLOVER'S OPERA HOUSE (George H. Glover, manager): Washburn's Minstrels 8 pleased a topheavy house. Darkest Russia 9; fair and pleased audience.

RAINSBRIDGE.—OPERA HOUSE (J. I. Subera, manager): Spooner Dramatic co. 27-Dec. 2. Padette's Women's Orchestra 4.

NEWMAN.—REERE OPERA HOUSE (A. C. Reere, manager): Washburn's Minstrels 18. A Jay from Jayville 21.

GRIFFIN.—OLYMPIC THEATRE (J. W. Gresham, manager): Darkest Russia 13; large house; every one pleased. Washburn's Minstrels 20.

#### IDAHO.

BOISE CITY.—COLUMBIA THEATRE (James A. Finney, manager): Van Yonson 5; fair house. First Sunday performance ever given in Boise City. Schubert Symphony Club 20.

WALLACE.—MASONIC TEMPLE (M. J. Finley, resident manager): Finnizzen's Ball 7 and A Yennin Yennin 8; good performances; fair houses. A Milk White Flag 9; good performance; packed house.

CALDWELL.—OPERA HOUSE (A. F. Isham, manager): Dark.

#### ILLINOIS.

PEORIA.—GRAND OPERA HOUSE (Chamberlain, Harrington and Co., managers): Robert B. Mantel in The Ragged and the Cross played a big house 8. Humpty Dumpty (return engagement) 10; good business.

res. Midnight in Chinatown did fair business 11 and drew topheavy house. The play is of a rather sensational character and permits the introduction of a number of good specialties. At Gay Colony Island, to S. R. O. 22. Hunting for Hawkins 14 was rather a disappointment to people players. Neither Eddie Girard nor Edward Garvie seem to be at their best in the new roles. A husband on salary 19. Lambarth Italian Grand Opera, 22, 23. Zaza Dec. 1.—AUDITORIUM THEATRE. The Spider and the Fly 12 to S. R. O. Uncle Seth Haskins 19. Bowers and Busby's Minstrels 29.

**SPRINGFIELD.**—CHATTERTON OPERA HOUSE (George Chatterton, manager): Rentrow's Pathfinders closed a successful week 11, presenting The Fast Mail, The Lightning Express, La Belle Marie, The Middleman, Below Zero, St. Valentine's Day, East Lynne, and Cinderella; good business. Joseph Jefferson 18. A Day and a Night 24. His Excellency the Governor 27. ITEMS: Isaac Dean joined the Rentrow co. here, replacing Allyn Bryn. Manager Chatterton has placed a very handsome and attractive electric sign in front of the Chatterton. Mayor Wheeler has served notice on Managers Chatterton and Weldrich that all places of amusement must be closed on Sundays.

**JACKSONVILLE.**—GRAND OPERA HOUSE (G. M. Lottrell, manager): Robert B. Mantell in The Dagger and the Cross drew a large audience 9. Mr. Mantell's Roubilland was masterly; support excellent. Humphy Dumpty 8; big business; performance excellent. Madame Scatchell Concert co. 13. Hermann the Great 15. ITEM: 250 pupils from the State School for the Deaf attended the performance of Humphy Dumpty 8; the entire balcony being reserved for them.

**LINCOLN.**—BROADWAY THEATRE (Committee and Foley, managers): Boston Ladies' Symphony Orchestra delighted a large audience 9. Midnight in Chinatown pleased a fair house 10. The Spider and the Fly gave satisfaction to a full house 12. Society turned out in force 14 to greet Madame Scatchell and her co.; best of satisfaction. Hermann the Great 16. Eldon's Comedians 20-25. A Bunch of Keys 28. Peruch-Beldini co. 26-Dec. 2.

**SALISBURY.**—AUDITORIUM (Chamberlain, Kindt and Co., managers): Robert B. Mantell in The Dagger and the Cross 7 delighted a large audience. Humphy Dumpty 8; big business; performance excellent. The Spider and the Fly 10; good house; fair performance. Finnigan's 400 11; small house; failed to please. At Gay Colony Island 13; fair house; good attraction. How Smith Met Jones 20. A Husband on Salary 22. The Little Minister 24.

**LA SALLE.**—ZIMMERMAN OPERA HOUSE (E. C. Zimmerman, manager): Chicago Stock co. 7. A case of good satisfaction to a full house. Fittsimmons-Jeffries contest 9; packed house. Eddie Girard and Edward Garvie, supported by capable co., produced Hunting for Hawkins 12; large and pleased audience. Finnigan's Imperial Stock co. 13-15. On the Stroke 16. Twelve 19.

**DECATUR.**—POWERS GRAND OPERA HOUSE (J. F. Green, manager): The Spider and the Fly 8; good house; audience pleased. Van Dyke and Eaton co. 9-11 to good houses in Jack's Wife, Across the Trail, and The Signal of the Cross. The Maine 13 failed to appear. Joseph Jefferson 11. Protopapa's Vanderville co. 18. A Day and a Night 23. The Christian 24.

**QUINCY.**—EMPIRE THEATRE (Chamberlain, Harrington and Co., managers): Brown's in Town 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**FREEPORT.**—GRAND OPERA HOUSE (Knorr and Hildreth, managers): On the Stroke of Twelve was witnessed by a fair sized audience 9; general satisfaction. Bowers and Busby's Minstrels 17, 18. GERMAN OPERA HOUSE (C. F. Guehrer, manager): Midnight in Chinatown 8; fair audience; performance fair.

**HELLEVILLE.**—ANHEUSER-BUSCH OPERA HOUSE (E. J. Stannus, manager): German Stock co. 8; performance excellent; house filled. Scatchell Concert co. 11; large and pleased audience. Two Jolly Rovers 12, 13 afforded plenty of amusement to good houses. Mr. Plaster of Paris 12 canceled. German Stock co. 15.

**MURPHYSBORO.**—OPERA HOUSE (J. J. Friedman, manager): Van Dyke and Eaton co. opened 13 with a week to S. R. O. in Jack's Wife; performance first class. Della Rocco co. 27. The Real Widow Brown Dec. 9. Darkest Russia 15. Gilmore's Band 19. Washington's Minstrels 22. Two Married Men 25.

**WATSONVILLE.**—PATTEE OPERA HOUSE (Webster and Perry, managers): Bismarck 10; fair house; good attraction and house. Protopapa's Vanderville co. 14 did not please a small house. Midnight in Chinatown 16. Don C. Hall co. 20-25. A Day and a Night 26.

**PARIS.**—SHAFF'S OPERA HOUSE (L. A. G. Shaaf, manager): Holden Comedy co. presented The Denver Express 13; fair house. Uncle Seth Haskins 20 canceled. Robert B. Mantell 22. Sweeney and Alvid's Minstrels 27. The Captain's Mate Dec. 1. A Merry Chase 6.

**CANTON.**—NEW OPERA HOUSE (A. R. Waterman, manager): On the Stroke of Twelve 7 pleased a good house. Boston Ladies' Symphony Orchestra 8; good business. The Spider and the Fly 9; good house; audience pleased. Humphy Dumpty 10; business good; performance excellent.

**STERLING.**—ACADEMY OF MUSIC (M. C. Ward, manager): Human Hearts 7; packed house; audience pleased. A Chinese Girl 10; S. R. O.; pleased audience. Finnigan's Imperial Stock co. 13-15. ITEM: E. R. Biglow, manager of A Chinese Girl, is a former resident of Sterling.

**MOLINE.**—WAGNER OPERA HOUSE (R. H. Taylor, manager): Humphy Dumpty 7; big business; performance excellent. The Maine 9; good business. In Old Colonial Days (local) local playrights Julia Mills Dunn and Mrs. Clarke; big business. Brown's in Town 11; good business.

**JOULET.**—THEATRE (William H. Hubbard, manager): Hummel's Imperial Stock co. 6-11 in Dr. Jekyll and Mr. Hyde, Northern Lights, Young America, Aboard, Engle's Nest, and Driven from Home; large and pleased audiences. A Texas Steer 16. Over the fence 18.

**ROCK ISLAND.**—HARPER'S THEATRE (Steve F. Miller, manager): Midnight in Chinatown 12; fair attendance and performance. The Great Northwest 13; good attendance; fair performance. Lambarth Italian Opera co. 15. Gilmore's Band 18. How Smith Met Jones 19. Imperial Stock co. 26-Dec. 2.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, manager): Natchez 10; best of satisfaction. Two Jolly Rovers 11; pleased capacity. Hermann the Great 12 entertained a large audience. Columbia Stock co. 19-25. The Green Eyed Monster 28. Sweeney and Alvid's Minstrels 30.

**PANA.**—NEW GRAND OPERA HOUSE (manager): Remember the Maine 14; large and pleased audience. White's Faust packed the house 8; co. poor. At Gay Colony Island 10; large house; co. good. Two Jolly Rovers 15.

**KEMANEE.**—NEW OPERA HOUSE (F. A. Cahill, manager): Human Hearts 8; packed house; performance good. The Spider and the Fly 11; S. R. O.; audience pleased. Protopapa's Vanderville co. 13. Midnight in Chinatown 15. The Danger Signal 17.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Midnight in Chinatown 12; fair attendance and performance. The Great Northwest 13; good attendance; fair performance. Lambarth Italian Opera co. 15. Gilmore's Band 18. How Smith Met Jones 19. Imperial Stock co. 26-Dec. 2.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, manager): Natchez 10; best of satisfaction. Two Jolly Rovers 11; pleased capacity. Hermann the Great 12 entertained a large audience. Columbia Stock co. 19-25. The Green Eyed Monster 28. Sweeney and Alvid's Minstrels 30.

**PANA.**—NEW GRAND OPERA HOUSE (manager): Remember the Maine 14; large and pleased audience. White's Faust packed the house 8; co. poor. At Gay Colony Island 10; large house; co. good. Two Jolly Rovers 15.

**KEMANEE.**—NEW OPERA HOUSE (F. A. Cahill, manager): Human Hearts 8; packed house; performance good. The Spider and the Fly 11; S. R. O.; audience pleased. Protopapa's Vanderville co. 13. Midnight in Chinatown 15. The Danger Signal 17.

**ROCKFORD.**—OPERA HOUSE (C. C. Jones, manager): Midnight in Chinatown 12; fair attendance and performance. The Great Northwest 13; good attendance; fair performance. Lambarth Italian Opera co. 15. Gilmore's Band 18. How Smith Met Jones 19. Imperial Stock co. 26-Dec. 2.

**ALTON.**—TEMPLE THEATRE (W. M. Sauvage, manager): Natchez 10; best of satisfaction. Two Jolly Rovers 11; pleased capacity. Hermann the Great 12 entertained a large audience. Columbia Stock co. 19-25. The Green Eyed Monster 28. Sweeney and Alvid's Minstrels 30.

**PANA.**—NEW GRAND OPERA HOUSE (manager): Remember the Maine 14; large and pleased audience. White's Faust packed the house 8; co. poor. At Gay Colony Island 10; large house; co. good. Two Jolly Rovers 15.

**KEMANEE.**—NEW OPERA HOUSE (F. A. Cahill, manager): Human Hearts 8; packed house; performance good. The Spider and the Fly 11; S. R. O.; audience pleased. Protopapa's Vanderville co. 13. Midnight in Chinatown 15. The Danger Signal 17.

dall and Griffith, managers): Professor Meehan's canine stars 19. A fair audience; performance good. Stowe's U. T. C. 23. A Bunch of Keys 27. John Temple Graves 22.

**MOUND CITY.**—OPERA HOUSE (John Betts, manager): Dark.

**INDIANA.**  
**MARION.**—THE GRAND (E. L. Kimman, manager): Willard Newell co. closed a satisfactory engagement week 11. Mr. Newell's portrayals are worthy of much praise. The support could be much improved, but altogether the work is above the average. American (local) was most liberally patronized 13-15. A Day and a Night 16. On the Wabash 18. The Turtle 20. Dear Old Charlie 22. Vance Comedy co. 23-25. Hermann the Great 27. Town Topics 30.—ITEMS: William E. French 15 was taken ill and could not appear. He will be booked for a later date.—Mr. and Mrs. Lucius Fairchild joined the Willard Newell co. here 4.—The Eds social season, given for Fast Grand Chaplin Rosecamp, was a brilliant success.—William Armstrong, for years dramatic critic on the Chicago Tribune, will lecture at the Presbyterian Church on "Some Unpublished Interviews" 28.

**SOUTH BEND.**—OLIVER OPERA HOUSE (James O'Brien, manager): Frank Daniels 18.—AUDITORIUM (Hartford, managers): Burton Holmes gave a delightful lecture on Paris 8, to good sized audience. The Hostler 9 did not give satisfaction. His Excellency the Governor 11. Burton Holmes 15. A Day and a Night 18. The Turtle 20. Jefferson-Fittsimmons moving pictures 14 canceled.—TURNER HALL (J. R. Toms, manager): U. T. C. 19.—ITEMS: Harry Senon's Extravaganza co. reached here attended 11.—The West to pieces at Kalamazoo. Mich. An effort to give a benefit performance at Kalamazoo 14 to large house. Cummings and Alexander's U. T. C. will play at the Century Theatre, Mishawaka, 18.

**PERRY.**—MILLER OPERA HOUSE (H. L. Miller, manager): Columbia Stock co. 6-11; good business. Plays presented: A Man of the People, The Middleman, Asleep at the Switch, Darkness and Shadows of a Great City, Under the Magnolias, and Mixed Company. Items: J. B. Shoals played the Columbia Stock co. here as advance agent.—The Wallace Shows returned to their winter quarters 12. Mr. Wallace reports the most successful season the circus has ever experienced.—M. and Mrs. A. W. Martin are guests of B. E. Wallace.

**LOGANSPORT.**—DOLAN'S OPERA HOUSE (William Dolan, manager): Morrison's Faust 10 disappointed a large audience. Mr. Plaster of Paris 13; small house and desired better. W. M. R. French played the Great 23. The Purple Lady 25. A Pair of Black Eyes 30. Saving the Wind Dec. 1. The Little Minister 29. 12 items: William Deane 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**FRANKFORT.**—COLUMBIA THEATRE (J. J. Auchie, manager): Howard Dorsett co. closed a very successful week's engagement 12. The co. made a favorable impression and has been booked for return engagements. Items: The Heart of the Mountain, The Girl of the Mountains, and His Mother's Husband's Boy. Mr. Plaster of Paris 14; good business; poor performance. Dear Old Charlie 24. A Texas Steer 26.

**EVANSVILLE.**—GRAND (King Cobbs, manager): Frank Daniels 13 in the Amer to crowded house; performance good. Helen Redmond completely won the audience. James-Kidder-Hanford co. 14 to good house. The Heart of the Mountain 22. The Girl of the Mountains 23. PEOPLE'S (T. J. Graves, manager): Who is Who 12; good business. Town Topics 19. A Texas Steer 26. Van Dyke and Eaton co. 27-Dec. 2.

**TERRE HAUTE.**—GRAND OPERA HOUSE (T. W. Hardy, Jr., manager): The Telephone Girl 10; a good evening's business. The Telephone Girl 10; a good evening's business. Who is Who 11 pleased a medium audience. James-Kidder-Hanford co. drew a large audience 13 and gave a superb performance of The Winter Tale. Frank Daniels 14 in the Amer to packed house 14; much enthusiasm.

**VALPARAISO.**—NEW MEMORIAL OPERA HOUSE (A. F. Heinemann, manager): Columbia Stock co. opened for a week 13 to big business in A Man of the People. Items: The Heart of the Mountain, The Girl of the Mountains, and His Mother's Husband's Boy. Mr. Plaster of Paris 14; good business; poor performance. Dear Old Charlie 24. A Texas Steer 26.

**WINSTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

Jim 14. A Child of the South 20. Town Topics 28. A Pair of Black Eyes 30.

**INDIAN TERRITORY.**  
**ARDMORE.**—OPERA HOUSE (H. Aronson, manager): Kempton Comedy Co. 6-11, presenting Divorce. The Blue and the Gray, The World Against Her, Michael Strougo, State's Evidence, Little Lord Fauntleroy, and The Lights of London, to good business. Alha Heywood 12. Joshua Simkins 15.

**LEHIGH.**—BLISS (Home Williams, manager): Jolly Old Chums 22. Maloney's Wedding Dec. 1. Joshua Simkins 15.—ITEM: Kempton Comedy Co. canceled account smallish quarantine.

**IOWA.**  
**SIOUX CITY.**—GRAND OPERA HOUSE (A. B. Beall, manager): Reutz-Santley co. 7; good house, but did not meet with much favor. Primrose and Bockstader was Minstrels 8; packed house. Primrose and Bockstader were the hit of the show. The Choir Boy's Dream, sung by Maudie Romaine with organ accompaniment, was particularly fine. Fadette's Women's Orchestra (Y. M. C. A.) 10; S. R. O. Hans Hanson 11; good business. The Purple Lady 15. Two Married Men 16. The Purple Lady 17. Human Hearts 18. The Purple Lady 20. Charles Coghlan 21.—ITEMS: Mrs. Primrose and Mr. Bockstader were detained here several days by the illness of the latter.—The Clara Throppe co. spent Saturday and Sunday in town. Some changes have been made in the Clara Throppe and Clayton traveling for the East, preparatory to taking out a co. of their own.

**CLINTON.**—ECONOMIC THEATRE (Busby Brothers, managers): Hermann the Great 9; small business; legendarian good, specialties poor. The Great Northwest 11; fair business; performance amateurish. Brown's in Town 12; good business; Clayton Kennedy's specialty deserves mention. Jefferson De Angelis in the Jolly Musketier 14; full house, that was thoroughly pleased; a better balanced cast is seldom seen. The Purple Lady 15. The Purple Lady 17. Human Hearts 18. The Purple Lady 20. Charles Coghlan 21.—ITEMS: Mrs. Primrose and Mr. Bockstader were detained here several days by the illness of the latter.—The Clara Throppe co. spent Saturday and Sunday in town. Some changes have been made in the Clara Throppe and Clayton traveling for the East, preparatory to taking out a co. of their own.

**DES MOINES.**—FOSTER'S OPERA HOUSE (William Foster, manager): A Female Drummer 6; good performance; fair house. Giddie Rhinow, a former Des Moines resident, is with the co. Hermann the Great 8 entertained a good sized audience. Shennandoah 10; fair audience; excellent performance. The Little Minister 20. 12 items: William Deane 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**OTTAWA.**—GRAND OPERA HOUSE (J. F. Jones, manager): The Great Northwest had good house 9. Lyman Brothers in A Merry Chase pleased good business 11. Fadette's Women's Orchestra 14. Jefferson De Angelis 16. The Mikado (local) 17. The Little Minister 20.—ITEMS: William Deane 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100.

**DAVENPORT.**—BURTS OPERA HOUSE (Chamberlain, Kindt and Co., managers): The Little Minister 10; good business. The Purple Lady 15. Two Married Men 16. The Purple Lady 17. Human Hearts 18. The Purple Lady 20. Charles Coghlan 21.—ITEMS: Mrs. Primrose and Mr. Bockstader were detained here several days by the illness of the latter.—The Clara Throppe co. spent Saturday and Sunday in town. Some changes have been made in the Clara Throppe and Clayton traveling for the East, preparatory to taking out a co. of their own.

**WINSTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

**MAZEL.**—MCGREGOR OPERA HOUSE (W. H. Leech, manager): Sweeney and Alvid's Minstrels 10; a fair audience. A Soldier's Sweetheart Dec. 2. Creston Clarke 4.

**LAFAYETTE.**—GRAND OPERA HOUSE (Max Bock, manager): The Telephone Girl gave good performance to good house 9. The Hostler 10. Remember the Maine 14. Frank Daniels 17.

**ROCKVILLE.**—OPERA HOUSE (D. Strouse, manager): Morrison's Faust 8; good business. A Jolly Lot 21.—CARLISLE HALL (Carlisle Brothers, managers): Kinetoscope 10, 11; S. R. O. Swiss Bell Ringers gave a pleasing entertainment to fair house 14.

**WASHINGTON.**—OPERA HOUSE (Horrall Brothers, managers): Ben S. Meers 8 failed to arrive. Porter J. White in Faust pleased a fair audience 11. Who is Who 13; S. R. O.; pleased audience. Town Topics 20. Eldon's Comedians 27-Dec. 2.

manager): The Bowery After Dark 2. over-



Painters, The Burglar, Outcasts of a Great City, and The Two Orphans; large business; fine performance. The Corner Grocery 13; large house; good performance. A Breezy Time 13; fair business; pleasing performance. Daniel R. Ryan co. 20-25.

**BRADFORD-WAGNER OPERA HOUSE** (F. W. Wagner, manager): Under the Dome 11; large audience; good business; fine performance. The Minister's Son 14. Royal Rags 15. Hazel Kirke 16; excellent patronage. Topperette also includes in Missouri. Kellie McHenry 20. Jack and the Beanstalk 23. Murray and Mack 24.

**CARBONDALE-GRAND OPERA HOUSE** (Dan P. Byrne, manager): Diamond Brothers' Minstrels 11; good house. Wolford-Sheridan co. 13-15 opened to fair house. Repertoire: On the Mississippi, Drifted Apart, In Her Power, The Farmer's Wife, and the Octopus. Bands Room 23. A Hot Old Time 27. A Young Wife 30.

**EASTON-ARLE OPERA HOUSE** (W. K. Detweiler, manager): The Gunner's Mate 10; fair audience. Bert Coote canceled 11. Eight Bells 13; S. R. O.; hearty applause. At the White Horse Tavern 14. The Bootlegger and The Serenade 15. Bennett and Munton co. 20-25. A Contented Woman 27. Uncle Josh Sprucey 30.

**BETHLEHEM-OPERA HOUSE** (J. F. Walters, manager): How Hopper Was Side Tracked 11; good business; co. excellent. The Bachelor's Baby 15 to fair business; co. excellent. Palmer's U. T. C. 16; S. R. O.; good specialties. Under the Dome 21. Hearts of the Blue Ridge 23. Si Plunkard 25. Gus Cohen co. 27-Dec. 2.

**BEAVER FALLS-SIXTH AVENUE THEATRE** (Charles Miller, manager): Little Irene Myers co. opened for a week 13, presenting The Burglar to S. R. O.; co. good. Other plays: The Silver King, The Shadow Detective, The Two Orphans, Little Lord Fauntleroy, The Three Twins, and Outcasts of a Great City.

**KANE-LYCEUM** (A. B. Cohn, manager): Henry Leroy in Other People's Money 14; pleased audience. The World Against Her 21. The Prodigal Father 20. Daniel Sully Dec. 2.—**OPERA HOUSE** (George H. Verbeck, manager): Sweeney's Broadway 13-15; fair business. International Operatic co. 23. A Country Merchant 25.

**ELIZABETH-GRAND OPERA HOUSE** (Harry Beeson, manager): Thatcher's Minstrels 7; good performance; big business. A Wise Woman 13 pleased one of the largest houses of the season. Next Door 20. My Son Ben 22. Elks' Minstrels 30. The Little Minister Dec. 4. In Atlantic City 8.

**DANVILLE-OPERA HOUSE** (F. C. Angle, manager): Uncle Josh Sprucey 14; strong co.; fair house. Ben Hur to good house 14. Rose Melville 16. Cox Comedians 25. A Wise Woman 27. Dan Sherman's Comedians 29. Daly and Goodhard's U. T. C. Dec. 2.

**COLUMBIA-OPERA HOUSE** (James A. Crowther, manager): Burrill Comedy co. 6-11 to big business; general satisfaction. Plays: Infatuation, The Kiss, Paradise Regained, Saved from the Sea, A Flag of Truce, and Rip Van Winkle. Himmelman's Minstrels opened for a week 13 to a crowded house, presenting in the heart of the storm; audience pleased.

**GREENSBURG-KEAGGY THEATRE** (R. G. Curran, manager): Hearts of the Blue Ridge 10; good performance; fair house. A Wise Woman 13; first-class performance; S. R. O. A Contented Woman 21. Tornado Club 22. Next Door 27. A Breezy Time 28. Other People's Money Dec. 1. Eight Bells 4.

**MINERSVILLE-OPERA HOUSE** (Charles F. Keas, manager): Palmer's U. T. C. 12; S. R. O.; co. good. Wells Brothers' Old Southern Life 15; S. R. O.; audience pleased. Diamond Brothers' Minstrels 17. Kidnapped in New York 23. O'Hooligan's Wedding 25. Reagan's Vandeville co. 29 canceled.

**LEBANON-FISHER ACADEMY OF MUSIC** (Markley, manager): Under the Dome 11; M. Allen, manager: Miss Harum Scarum 14; small house. Uncle Josh Sprucey 15; large house; excellent co. Diamond Brothers' Minstrels 18. Himmelman's Minstrels 20-25.

**SHARON-CARVER OPERA HOUSE** (P. F. Harris, manager): Glimmer-Hooper co. 13-15 opened to fair house; S. R. O., giving satisfaction.—**ITEMS**: The Gus Cohen co. closed here 11 for reorganization.—The new Morgan Opera House is fast nearing completion; will open in December.

**CARLEIGH-OPERA HOUSE** (Markley and Apple, managers): E. H. Carpenter, manager: Thatcher's Minstrels 11; most enjoyable performance; good business. Uncle Josh Sprucey 13; good performance and house. Next Door 15. The Serenade 16. Any Lee 18. Lorraine Hollis 17. Finnigan's Ball 28.

**KITTANNING-GRAND OPERA HOUSE** (Charles W. Park, manager): A Boy Wanted 10. Mr. Bluff of New York 20 canceled. A Country Merchant 22. Boston Ladies' Room 23.—**ITEMS**: Manager Charles W. Park, who has been ill since Oct. 8, is about again.

**TITUSVILLE-OPERA HOUSE** (John Gahan, manager): Under the Red Robe 9. When's (colored) Minstrels 10; 11; fair business; fair. Secretary Patton co. 12 in Missouri 13; S. R. O.; co. strong. Harrison J. Wolfe in Hauler 14 to fair business; co. good.

**GREENVILLE-LANDS' OPERA HOUSE** (H. W. Holtz, manager): Robby Rags 13; crowded house. Harrison J. Wolfe 17. The Boy from Boston 22. Black Crook co. 27. Mr. Bluff of New York 30. and A Man of Affairs 4, all canceled.

**SHENANDOAH-THEATRE** (Dan J. Ferguson, manager): Daniel Sully pleased a large house 10 to O'Brien the Contractor. Mary 11; delighted audience. Brothers' Opera 12. Eight Bells to big business 14. The Bachelor's Ball 16. Under the Dome 17.

**LOCK HAVEN-OPERA HOUSE** (J. H. Musina, manager): The Tornado 14; small but pleased audience. Other People's Money 15. Ten Nights in a Bar Room 16. International Operatic co. 24. Cox's Comedians 27.

**WHEATPORT-WHITE'S OPERA HOUSE** (Frank D. Hunter, manager): A Boy Wanted pleased a large audience 15. A Wise Woman 18.—**ITEMS**: Harris' Minstrels opened 13, and is doing good business. John Harris, of Pittsburgh, is manager.

**ERIE-PARK OPERA HOUSE** (M. Rola, manager): Rose Melville in His Hopkins 13; large audience. The Highwayman 15; excellent co.; attendance fair. Little Joe Myers' co. 20, 23 and 25. Under the Red Robe 24.

**POTTSVILLE-GRAND OPERA HOUSE** (Grant M. Koon, manager): French Maid in Chinatown 8; good business; poor co. 31 Plunkard 15; S. R. O. Every one played the Great Train Robbery 24. A Tale of Two Cities 29.

**SUNBURY-OPERA HOUSE** (W. C. Lyons, manager): Uncle Josh Sprucey 14; fair audience; satisfaction given. International Operatic co. 22. O'Brien's Wedding 23. Ten Nights in a Bar Room 24. Daly and Goodhard's U. T. C. Dec. 1.

**CONNELLVILLE-OPERA HOUSE** (H. B. Naylor, manager): Roy N. McCormick, resident manager: A Contented Woman 13; S. R. O.; every one pleased. Next Door 18.

**CORRY-OPERA HOUSE** (W. K. Stone, manager): Other People's Money 8; good business; audience loud in praise. High Rollers co. 11; topheavy house; satisfactory performance.

**TYROSE-ACADEMY OF MUSIC** (H. M. Dry, manager): Under the Dome 11; good business. International Operatic co. 16; crowded house; audience pleased.

**HANOVER-GRAND OPERA HOUSE** (Harry C. Nall, manager): Lorraine Hollis co. presented Forget-Me-Not in an acceptable manner; a fair audience 13. Ernest Gamble and Maude Riel 21.

**BLOOMSBURG-GRAND OPERA HOUSE** (J. R. Fowler, manager): Kidnapped in New York 10; house and performance good. The Prodigal Father 13; fair house; good performance.

**GREENFIELD-T. O. O. F. THEATRE** (W. G. Le Roy, manager): Old Hickory Farm (local) 8; 9; full house. Winn's Minstrels 20. The Prodigal Father 29.

**MOUNT PLEASANT-GRAND OPERA HOUSE** (J. R. Goldsmith, manager): Cinderella (local) to good house. S. A. Boy Wanted 14; crowded house; audience pleased. Old Southern Life 20.

**LESTER WALTER STOCK** co. closed a successful week 11. Eight Bells 17. Kidnapped in New York 22. Dan Sherman's co. 24.

**JEANNETTE-HYERS' THEATRE** (R. G. Curran, manager): Hearts of the Blue Ridge 10; large house; good business. Southern Life 17. A Boy Wanted 19. Next Door 25.

**CHARLELOT-COYLE THEATRE** (J. W. Coyle, manager): The Corner Grocery 10; good business; performance fair. Next Door 21. A Breezy Time Dec. 4. The Prodigal Father 20.

**BELLE VERNON-OPERA HOUSE** (C. F. Egge, manager): A Country Merchant 20. Next Door 22. A Breezy Time Dec. 1.

**BELLEFOUNTE-GORMAN'S OPERA HOUSE** (William Gorman, manager): Under the Dome 13; good house; good performance.

**MANFIELD-OPERA HOUSE** (H. M. Griggs, manager): The Hero of the Oregon 23 canceled. Captain Jack (local) 30.

**ASHLAND-GRAND NEW OPERA HOUSE** (Frank H. Walte, manager): Eight Bells 16; big business; performance satisfactory. The Gems 20-23.

**FRANKLIN-OPERA HOUSE** (M. Rola, manager): John Mills, manager: Other People's Money 10; good house. The Highwayman 20.

**DUNBAR-WILLIAMS' OPERA HOUSE** (Oliver P. Clark, manager): A Boy Wanted 13; S. R. O.; excellent co. and performance.

**CURWENVILLE-ACADEMY OF MUSIC** (A. P. Way, manager): The Prodigal Father 13.

**WARREN-LIBRARY THEATRE** (F. E. Scott, manager): The Highwayman 22.

**WELLSBORO-RACHE AUDITORIUM** (Dart and Bart, managers): Other People's Money 20.

RHODE ISLAND.

**WESTERLY-BLIVEN'S OPERA HOUSE** (C. B. Bliven, manager): Rice's Comedians closed a fairly good week 11, giving satisfaction. Plays presented: Eagle's Nest, The Phoenix, Love's Old Sweet Song, Dollars and Sense, For Old Love's Sake, His Friend's Wife, In the Heart of Russia, The Soldier's Vow, A Fool and His Money, The Counterfeiters, and The House of Cracker Jacks 18. Sawtelle Dramatic co. 27-Dec. 2.

**NEWPORT-OPERA HOUSE** (Henry Bull, manager): Platon Stock co. closed a week of excellent business 11. The Gay Debutante 14 scored a hit with a large audience. Walter Jones, Norma Whalley, Mayme Gehrus, Victoria Parker, Albert Maher, and William Burrows deserve special mention. Devey's Reception pleased a topheavy house 15. The Lobster 16. Maudie 17. 20-25.—**ITEMS**: Walter Jones was entertained by friends at the Lawrence Club 14.

**WOONSOCKET-OPERA HOUSE** (Josh E. Oden, manager): Lost in New York 9; small house. Shee-McAniff co. 13-15 opened 13 to S. R. O. in Under Sealed Orders 13. The House of the Future 14. Southern China, Rip Van Winkle, Nibbe, What Happened to Bones, and Escaped from Sing Sing. Peck's Bad Boy 20. The Heart of Chicago 21. James O'Neil, The Uplander 30.

**RIVERPOINT-THORNTON'S OPERA HOUSE** (J. H. Thornton, manager): Elbe Carlton co. 16-18 failed to appear. Peck's Bad Boy 21. Shee-McAniff co. 27-Dec. 2.

**PAWTUCKET-OPERA HOUSE** (William E. White, manager): The Lemon 9-11; crowded house; audience pleased. Daughters of the Poor 13-15; average attendance; specialties good.

SOUTH CAROLINA.

**CHARLESTON-ACADEMY OF MUSIC** (Charles W. Keas, manager): Under the Dome 11; fair performance; moderate attendance. Baldwin-Melville co. 13-15 opened to S. R. O. Moths, Forgiven, Camille, Little Lord Fauntleroy, Ten Nights in a Barroom, and The House of the Future. Next week will be sold week and Manager Keas has Fletcher and Hanson's list of excellent attractions, including James K. Hackett 20, Kealey-Shannon co. 21, A Bachelor's Honeymoon 22, and Andrews Opera co. 24. 25 Arrangements have been made for the week of December 26, 27, 28, and 29 for free vaudeville performances at the Auditorium every day during the week.

**SPARTANBURG-OPERA HOUSE** (Max Greenwald, manager): Olympia Opera co. presented The Mikado and Faust 11; fair business; poor performance. Ex-Governor Bob Taylor lectured 13; packed house. Shore Acres 14; S. R. O.; audience delighted. Denton's Royal Nightingales failed to appear 15. Peck's Bad Boy 16-18 canceled. Peck's Bad Boy co. 23-25. Old Farmer Hopkins 29. Fields and Hanson's Minstrels 30.

**SUNTER-ACADEMY OF MUSIC** (Abe Ryttenberg, manager): The Real Widow Brown 1; performance average. Next week—**ITEMS**: The Little Cadet and The Other Girl 2-4; business fair. A Jay from Jayville 6; performance poor; business moderate. Fields and Hanson's Minstrels 13.

**ORANGEBURG-ACADEMY OF MUSIC** (O. B. Henderson, manager): The Mikado and Faust 11; 14 gave satisfaction to a topheavy house. Andrews Opera co. 22.

**FLORENCE-OPERA HOUSE** (Fred Stackley, manager): Fields and Hanson's Minstrels 10; full house; good business.

**CAMDEN-OPERA HOUSE** (Malone and Goodale, managers): A Jay from Jayville 7; good business; poor performance.

SOUTH DAKOTA.

**WATERTOWN-NEW GRAND OPERA HOUSE** (S. A. Briggs, manager): Two Married Men 10; S. R. O.; audience pleased. The Mikado and Faust 11. J. Mowrey has returned from the Philippines as second lieutenant of Company H, First S. D. V.

**SIOUX FALLS-NEW THEATRE** (S. M. Bear, manager): Clara Throp in A Doll's House to good business; S. R. O.; audience pleased. Two Married Men 13. Aunt Jerusha 14. The Purple Lady 18.

TENNESSEE.

**MEMPHIS-GRAND OPERA HOUSE** (Thomas J. Boyle, manager): It was a very happy selection of Wagner's music on the part of the Charity Ball for the eleventh week of the stock co. 3 and 4. The house was packed 13 and business continued good all week. Charlie Lamont and Fred Montague were specially pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell and Chevrolet, and the biograph. Northern Lights 20-25.—**LYCEUM THEATRE** (Frank Gray, manager): The Three Musketeers had a packed house 9. Harry Glazier as D'Artagnan was very pleasing. The vaudeville bill included Le Clair and Hayes, Big, End, Newell

# LYCEUM Cincinnati's New Comedy Theatre.

(Formerly J. H. Havlin's Gold Mine.)

**E. D. STAIR, Lessee and Manager.**

The sixteenth link to a prosperous chain. When the work of beautifying is completed, it will be as handsome and cosy as any house in the West.

Prices, 15, 25, 50. A few at 75c.

**CATERING PARTICULARLY TO THE COMEDY TRADE.**  
**KEEP YOUR EYE ON IT**

**Ready to Open Dec. 24th, 1899.**  
**Choice Time Available.**  
Matinees, Sundays, Tuesdays, Thursdays and Saturdays.

For Time address **E. D. STAIR, Detroit, Mich.** (Lyceum)

Flag 20. His Better Half 20. At Gay Coney Island 23. Elsie De Tournay 24, 25, canceled.

## WYOMING.

**LARAMIE.**—OPERA HOUSE (H. E. Root, manager): 177 6; excellent co.; fair business.—**MAEN.**—NORCHAM HALL (William Marquardt, manager): Vanity Fair 9; first-class co. to capacity.

## CANADA.

**TORONTO.**—GRAND OPERA HOUSE (O. R. Sheppard, manager): A Colonial Girl 9-11 did fair business. The co. is a second and includes some rather inferior people. Nellie McHenry in Green Room Fun drew a small house 13 and a smaller one 14. Why Smith Left Home 16. Arizona 20. Tim Murphy 22.—**TORONTO OPERA HOUSE** (Ambrose J. Small, manager): William Barry opened a week's engagement in The Rising Generation 13 before a good audience. Mr. Barry's work lacks spontaneity. A really bright act is furnished by Felix and Barry. George W. Moore 20-25.—**PRINCE GEORGE** (Robert Cummings, manager): Under the Gaslight 13 pleased large audience. Harry Rich, a new addition to the Cummings stock co., in the negro role. Harry Mack did amusing work.—**ITEMS:** Much regret will be felt at the death of Professor Charles Bohner, an inveterate first-nighter and a clever musician, who recently succumbed to heart failure. He had occupied the same seat at the Toronto Opera House every Monday night for years, and was never known to accept a pass.—W. A. Hewitt, press agent at the Grand, has left for Montreal, to assume an editorial position.

**WINNIPEG.**—THEATRE (C. F. Walker, manager): Openings, an opera composed by Charles Parker and W. J. Bowles, of Winnipeg, was produced by amateurs 13-14, and drew fashionable audiences; the scenes are laid in Norway, and the opera abounds in tuneful airs and witty lines. Robert Campbell in Opuscular man a decided hit; he was ably assisted by Edith Wilson, Mabel Holroyde, Mrs. Charles Parker, and Messrs. Adams, Schofield, Parker, and Brownrigg; the orchestra was under the able direction of Alex. Scott; James Teas was conductor. Paddywhag Wilson 17 to capacity; Frank Mayo and his clever co. delighting all present. Hotel Topsy Turvy 15, 16. Black Patti's Troubadours 17, 18. Human Hearts 20, 21.—**GRAND** (W. H. Beach, manager): Valentine Stock co. in Turned Up 6-11, and The School of Scandal 20-25.

**ST. THOMAS.**—NEW GRAND OPERA HOUSE (A. McVean, manager): Side Tracked 8; full house; specialties good. Anderson Theatre co. 20-25.—**NEW**—**WINNIPEG**—OPERA HOUSE (C. H. Duncombe, manager): Toldot Benier co. began a week's engagement 11 in The Black Flag to fair business. Pan-American Minstrels 16.—**ITEM:** B. H. Rothwell, owner of the New Grand Opera House, has, through his local manager, Mr. A. McVean, very kindly tendered the use of his home free for a benefit concert in behalf of the Canadian Transvaal contingent.

**OTTAWA.**—RUSSELL THEATRE (Dr. W. A. Drowne, manager): Morrison's Faust 10, 11, opened to a crowded house; excellent performance. Joseph Murphy was well received in The Kerry Gown and Shaun Rhine 13, 14; large audiences. A Lion's Heart 20.—**GRAND OPERA HOUSE** (Joseph Frank, manager): The American Girl 13-15 opened to a crowded house and gave satisfaction; George F. Hall deserves special notice. Monte Cristo 16-18. Fabio Romani 20.

**VICTORIA.**—THEATRE (Robert Jamieson, manager): A Youngish Youthful 4; large and pleased audience. A Milk White 6.—**DRILL HALL:** Concert 10 in aid of Mansion House Fund for aid of families of men who fell fighting in South Africa netted \$500. During Mrs. Tomlinson's recitation of Killings' "The Absent Minded Recruit" \$120 in coin was showered at her. Little Ellis' "Soldiers of the Queen" made a big hit.

**ST. JOHN.**—OPERA HOUSE (A. O. Skinner, manager): Moving Pictures of the Dewey Land Parade 7-11 to good business. The Real Widow Brown opened for three nights 13 in good business; performance good. R. Watkin Mills 16. Morrison's Faust 18. Robinson Opera co. 20-25.

**CHATHAM.**—GRAND OPERA HOUSE (R. A. McVean, manager): Side Tracked 7; good business; pleasing specialties. Guy Brothers' Minstrels pleased a fair house 10. Anderson Theatre co. opened for a week 13 in The World to crowded house.

**HALIFAX.**—ACADEMY OF MUSIC (H. B. Clark, manager): Robinson Opera co. 6-11 in Olivette, Billie Taylor, Fantasia, and The Chimes of Normandy; splendid performance; excellent business. Opened third week 13 in Pinaflore to record house.

**HAMILTON.**—GRAND OPERA HOUSE (A. R. Lenden, manager): Side Tracked 11; fair performance; good business. A Colonial Girl 13; excellent performance; large audience. A Lion's Heart 20. Guy Brothers' Minstrels 21.

**LONDON.**—GRAND OPERA HOUSE (A. E. Root, manager): Parson Jim 9; light business; performance satisfactory. A Colonial Girl 14. Guy Brothers' Minstrels 16. Tim Murphy 22. A Man of Mystery 25. Anderson Theatre co. 27-29.

**QUEBEC.**—ACADEMY OF MUSIC (A. A. Charlebois, proprietor; Ed Varney, Jr., manager): Morrison's Faust to good business 13, 14. Watkins Mills 22. Anna Eva Fay 27.

**WOODSTOCK.**—GRAND OPERA HOUSE (W. D. Emerson, manager): Side Tracked 9; large audience; performance fair. Ottumwa Male Quartette 15; good business and performance.

**WATERBURY.**—GRAND OPERA HOUSE (Kennedy and Powell, managers): Morrison's Faust 8; fair audience.—**KING'S MUSIC HALL** (N. W. E. King, manager): Dark.

**GUELPH.**—ROYAL OPERA HOUSE (A. J. Small, manager; A. M. Dubois, representative): A Colonial Girl 6. Lyceum co. 18.

**ST. CATHARINES.**—GRAND OPERA HOUSE (C. H. Wilson, manager): Side Tracked 13; large and pleased audience. A Lion's Heart 18.

**OSHAWA.**—OPERA HOUSE (J. W. Borsberry, manager): U. T. C. 11; large house; fair performance. Armstrong benefit concert 23.

**LINDSAY.**—ACADEMY OF MUSIC (Fred Burke, manager): Monte Cristo 7; fair performance; good house. Why Smith Left Home 14.

**WATERBURY.**—VICTORIA THEATRE (J. W. Fralick, manager): Monte Cristo 13, 14; good business; performances first-class. Dorsey, hypnotist, 20-25.

**GALT.**—SCOTT'S OPERA HOUSE (R. McMillan, manager): The Merchant of Venice 16. A Man of Mystery 21. Why Smith Left Home 28.

**BEHLIN.**—OPERA HOUSE (George O. Philip, manager): Lyceum co. in The Merchant of Venice 17.

**PTHOLEA.**—VICTORIA OPERA HOUSE (H. Smiley, manager): Dark.

(Received too late for classification.)

## CONNECTICUT.

**BRISTOL.**—OPERA HOUSE (W. B. Michael, manager): Daughters of the Poor 16; good house; performance good; repeated 17. Heroes the White Yogi 22. How Hopper Was Side Tracked 24. Juvenile Novelty co. 27. Gotham Comedy co. 30.

## GEORGIA.

**ROME.**—NEVIN'S OPERA HOUSE (James B. Nevin, manager): Januscheck in Meg Merrilies 9; good performance; small business. Shore Acres 21.

## ARENA.

**DECATUR, ALA.**—Ringling Brothers' Circus 11; packed tents.

**ALBANY, GA.**—John Robinson's Circus 10; tremendous business.

**ROME, GA.**—John Robinson's Circus 14; two performances; large crowds.

**PORT WORTH, TEX.**—Forepaugh and Sells Brothers' Circus 9 to crowded tents; performances pleasing.

**PARIS, TEX.**—Forepaugh and Sells Brothers' Circus 7; 6a. business.

**PHOENIX, ARIZ.**—Walter I. Main's Circus to good business 7, giving satisfaction.

## NEW YORK THEATRES.

**5th Ave Theatre**  
BROADWAY & 28th ST.  
Edwin Knowles, Manager

Evgs. at 8. Matinees, Wednesday and Saturday.

**MRS. FISKE**

In New Play by LANGDON MITCHELL

(founded on Thackeray's "Vanity Fair"), entitled

**BECKY SHARP**

Seats on sale four weeks in advance.

**BROADWAY THEATRE**

1st St. and Broadway.

JACOB LITT, Proprietor.

Evenings 8:15. Sat. Mat. at 2.

**LAST WEEK.**

Tribune: "Resplendent and superb."

**JULIA ARTHUR**

In a spectacle of regal magnificence.

**MORE THAN QUEEN.**

Wed. Nov. 29.—BEN HUB.

**AMERICAN CASTLE SQUARE CO.**

**OPERA. THIRD YEAR.**

(In English.)

**LUCIA**

Great Singing Chorus of 60.

25, 50, 75, \$1. Good Orchestra Seats for 50c.

Next week—FAUST.

**MURRAY HILL THEATRE.**

Lex. Ave. & 43d St., one square East Grand Central Depot.

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

SECOND YEAR

## PROFESSIONAL CARD.

**FRANK OAKES ROSE**

Stage Director and Producer.

Invites Offers. Disengaged until June, 1900.

Edward Fales Coward, in N. Y. World:

There is one feature about the revival of Shenandoah at the Academy of Music, accomplished last night before an audience that crowded the spacious theatre to the doors, which has never been surpassed in any of the numerous productions of the opera house in New York.

The battle scene which serves to introduce Sheridan's historic role is a veritable triumph of stage realism. On its final tableau the curtain was rung up a dozen times at least, while the audience shouted itself hoarse amid a perfect babel of patriotic music.

The conclusion of the third act depends for its effect upon the efforts of the performers. Not since Irving's Macbeth, or the Saxe-Meininger's memorable performance of Julius Caesar, has a better drilled mob been seen on the local boards.

Trained to the minute by Frank Oakes Rose each cast did his work with the discretion, enthusiasm and artistic decision of a skilled professional.

The pictures following one upon another with a biographic rapidity were strikingly natural and eloquent. It was as if a succession of Gilbert Gouli's most graphic paintings had been tumbled into life.

There was all the confusion incident to a fierce engagement in infantry, cavalry and artillery entered upon the scene. Hisses cracked and men fell. The cannons roared and the issue hovered between the opposing forces.

Coward took courage and brave soldiers worked wonders, while through it all, without missing it of a spark of its spontaneity, showed the splendid drilling of a master hand.

Address **HOTEL ORLEANS, 214 W. 43d St., N. Y. City.**

**AT LIBERTY.**

**J. Walter Kennedy!**

For Stock, Star and General Leading Business, where a powerful emotional actor of rare ability and presence is required. Wardrobe superb. Only first-class engagements considered. Address

**J. WALTER KENNEDY,**

Tremont Theatre, BOSTON, MASS.

**MORTIMER SNOW**

... LEADING MAN ...

STANDARD THEATRE, PHILA. Week Nov. 20, Jack Roynton in "Victorian Cross."

**Edna Earlie Lindon**

LEADS. BALDWIN-MELVILLE CO.

3d Season. Address per route.

**EDWIN BARBOUR,**

Stage Director. At Liberty.

Address: 2312 State St., Chicago.

**THE PLACE TO PLAY.**

**PARK THEATRE, MANCHESTER, N. H.**

Week of Dec. 11 Open.

Have played Kidnapped in New York, Geo. W. Wilson, The Lobster, Span of Life, and Morrison Comedy Company among others to crowded houses.

Melodrama, repertoire or farce-comedy. Write or wire quick.

W. H. BOODY, Music Hall, Lowell, Mass.

**SCOTT OPERA HOUSE**

MARINETTE, WIS.

Wanted for

**CHRISTMAS AND NEW YEAR'S.**

High Class Attraction.

10,000 people to draw from within three miles of Opera House—Good guarantees to right kind of attractions. Good open time in December, January and February.

CHAS. T. GREENE, Mgr.

**Thanksgiving Mat. and Night Open**

Thursday, Nov. 30.

At **AWSTERMAN, N. Y.**

A great day's business assured for a good attraction. Wire quick.

Mgr. **McLEMPA,**

Opera House, Amsterdam, N. Y.

**WANTED.**

Partner with \$1,000. A first-class comedy that has proved its success on the road, equipped with great printing, scenery and good business. Company headed by two farce-comedy stars of established reputation.

Address **PARTNER,**

Third floor, East Flat, 26 West 10th St., New York City.

**TREASURER** WANTED quick. Well known Comedy-Drama. One with 2500 (or) preferred. Address

"OPPORTUNITY," BOSTON.

**FURNISHED FLATS** 20 W. 30th Street, all im- provements. \$5 to \$40 weekly. \$2 to \$3 monthly. JASPER.

**E. Laurence Lee**

LEADING MAN.

**DISENGAGED.**

Per address

21 West 5th Street,

Dayton, Ohio.

After long weeks of tedious treatment my eyesight is fully restored.

**Frank Pallma**

MUSICAL DIRECTOR, AT LIBERTY.

Three seasons with Frank Daniels' Opera Co. Original productions—Wizard of the Nile and Idol's Eye.

Address 514 North Main St.,

Port Chester, N. Y.

**HENRY LEONE**

BARITONE.

Late of Sousa's BRIDE ELECT.

**AT LIBERTY**

Address 216 West 124th Street, N. Y.

**9th WEEK.**

**MUDGE & MORTON,**

KATZENJAMMER KIDS. YEA VERILY.

**De Grignan, Juliette**

En route. Address Manager of Agents.

**DRAMATIC COMPANIES.**

CARPENTER, FRANKIE (George K. Robinson, Augusta, Me., Nov. 20-25, Bangor 27-Dec. 2.)  
CARROLL COMEDY: Weston, W. Va., Nov. 25  
CASSEY'S TROUBLES (Alfred Keely): Dan-  
Ark., Nov. 21, Morriston 22, Hot Springs 23,  
Rock 27, Helena 28, Brinkley 29.  
CASTLE SQUARE THEATRE STOCK (J. H. mgr.): Boston, Mass., indefinite.  
CHASE-LISTER THEATRE (Wm M. Carroll, mgr.):  
Cincinnati, Ky., Nov. 20-25.  
CHATTANOOGA (Jay Stans, mgr.): Bir-  
Ala., Nov. 21, Montgomery 22, Atlanta, Ga.  
Chattanooga, Tenn., 27, Huntsville, Ala., 28  
and Tenn., 29, Jackson 30, Paducah, Ky.,  
Nov. 21, Oremboro 4, New Albany,  
Indiana 5.  
CHILVER, ALMA (G. W. Dibble, mgr.):  
Long, Mass., Nov. 20-22, Chelsea 27-Dec. 2, La-

Little  
timery,  
mgr.):  
ingham,  
23-25,  
Flac-  
dec. 1,  
d., S.  
Fitch-  
and 4-6.

IN ATLANTIC CITY: Rochester, N. Y., Nov. 2  
IN GAY PAREE: New Haven, Conn., Nov. 2  
Hartford 22, 23.  
IN OLD KENTUCKY: San Francisco, Cal., No  
Dec. 2.  
IRWIN, MAY (H. B. Sire, mgr.): New York cit  
27—Indefinite.  
IRVING, HENRY: Boston, Mass., Nov. 20-Dec.  
JAMES-KIDDER-HANFORD (Warehous and  
mgrs.): Montgomery, Ala., Nov. 21, Mo  
Miss., 22, Jackson 23, Vicksburg 24, Shreve  
La., 25, Dallas, Tex., 27, 28, Ft. Worth 29,  
30, Dec. 1, Austin 2, San Antonio 3, 4, Hous  
7, Galveston 8.

21. **TRIPER, TEX. 2.**  
**PAYTON, CORSE, COMEDY** (E. M. Gott  
 mer.): Trenton, N. J., Nov. 20-Dec. 2. Eliza  
 20. 4-9.  
**PAYTON, CORSE, STOCK** (David J. R.  
 mer.): Holyoke, Mass., Nov. 20-23, Northan  
 Oct. 27-Dec. 2.  
**PAYTON, CORSE, SOUTHERN STOCK** (J. T.  
 comber, mer.): N. Adams, Mass., Nov. 20-23.  
**PECK'S RAD BOY** (George M. Heath): Tau  
 mas, Nov. 21, New Bedford 22, Brockton 23,  
 with 24, Newhill 25, Pawtucket, R. I., 27-29.  
**PICHLAS STONE** (E. V. Packer, man.): Newbury  
 Mass., Nov. 20-23, Newhill 27-Dec. 2, Waltham

napolis, Miss., Nov. 26-28, Chicago, Ill., 27-Dec.  
old, Beth  
age, 21, Vicksburg, Miss., 22, Meridian 23, Mo.  
Ala., 24, 25, Seima 27, Columbus, Ga., 28, Ame-  
29, Marion 30.  
THE LITTLE MINISTER (No. 2): Hannibal,  
Nov. 21, Keokuk, Ia. 22, Burlington 23, Galveston,  
Ill., 24, Peoria 25, Canton 27, Streator 28, C.  
Ma-  
paign 29, Springfield 30.  
THE LORSTER (Fisher and Carroll; Edgar Se-  
mgr.): Albany, N. Y., Nov. 22-23.  
THE MERRY WARRIORS (Greenburg and Ja-  
mgr.): Philadelphia, N. C., Nov. 26-27, New  
S. C., 27-Dec. 2, Augusta, Ga., 4-6.

00.00  
 60.00  
 25.00  
 10.00  
 single

ER  
 3  
 N. Y.

MEAT FACE POWDERS, 4 lbs. Mac  
 AT READER

er, N.Y.  
 D. C., }  
 1898. }  
 D. Hem  
 excellent  
 ness that  
 WARDE

**LINE.**  
 November 25  
 December 9  
 December 18  
 December 23  
 ONLY FITTED  
 STATEROOMS  
 FROM NEW  
 YORK, LONDON,  
 BROADWAY.

22, Williams-  
 ans, La., Nov.  
 New Bethle-  
 e 27-Dec. 2.  
 gr.): Chicago,  
 (cation )  
 a., Nov. 23-25.  
 ment 4-6.  
 3-23.  
 t. J. Bulkley,  
 hanny City 22.  
 Freeland, Pa.,  
 e 23, Allentown  
 (gr.): Hoboken.  
 abeth 24, 25.  
 oulo, Tex. Nov.  
 30, La Grange-  
 itaker and Law-  
 21, Elwood, Ind.,  
 ene, N. H., Nov.  
 rry, (gr.): As-  
 30-Dec. 2.  
 rics F. Edwards,  
 coming 24, Frost-  
 . Nov. 21, Bur-  
 ions Falls, N. Y.,  
 TORS: Shamokin,  
 burg 29, Freeland  
 2, Minersville 4,  
 loah 7, Slattington  
 (LS: Sauk Center,  
 d 23, Little Falls  
 atchinson 28, Ben-  
 Dec. 1, Grassville  
 also, Ind., Nov. 23,  
 25, Waukegan 27,  
 ug 2, Rock Island  
 le 4.

# TELEGRAPHIC NEWS

## CHICAGO.

### Grand Opera Unsuccessful—Nat Goodwin's Hit—Items.

(Special to The Mirror.)

CHICAGO, Nov. 24.

Were it not for the pleasing fact that The Great Ruby's success at McVicker's had induced Manager Litt to extend its run two weeks longer, we should have had a change all around at the downtown theatres this week. But Mr. Litt never kills the golden-egg goose, and the indications are, judging by the daily and nightly line at the box office here, that the melodramas might run at the season here. As it is, however, the last is Dec. 2, and it has been definitely arranged that Fred C. Whitney's big production, Quo Vadis, will follow after a brief engagement of W. H. West's Minstrels on Dec. 3.

James I. Powers, Rachel Booth, and their clever associates and good-bye at the Columbia last Saturday evening after two surprising good weeks in A Runaway Girl. They were disappointed last night by the latest Casino endeavor, Dan Daly, Richard Carroll, Mabel Talman, and the rest, and appeared to enjoy the fall, which no doubt will crowd the theatre until, Odette Tyler comes in Phroso.

That good old ballad, "He Never Cares to Wander from His Own Fireside," was certainly never written for a comedian, because all of the comedians want to "wander" and play Banquet or Othello. This pleases them, no doubt, but the public won't have it. With this cold fact in mind, Clyde Fitch wrote The Cowboy and the Lady for Nat Goodwin and Maxine Elliott.

It was a "trust" in London simply because the people over there couldn't understand it. For the past two weeks it has packed Powers' Theatre here, and could do so during the last five weeks of the engagement. The people want to laugh at Goodwin, and the critics say that the "fitch play" is "beneath him" and is "trivial," but the box-office differs. With Mrs. Ryley's clever comedy, An American Citizen, Mr. Goodwin started his third week to-night with a big house.

Sam Gumpertz, of Hopkins' St. Louis house, sends me in "Punch" Wheeler's care the name of Gladys Vermilion for the sourette album. I hope the young lady has a working card in the painters' union.

Madame Modjeska's two weeks' business at the Grand Opera House demonstrated the fact that the legitimate, as presented by artists, obtains substantial recognition. Last night she was followed by the always popular Francis Daniels, the well-known baritone, who gave for the first time here his new opera, The Amer, with which he convulsed a crowded house. Norma Kopp is with him again this year. Here is a great police court name.

Impresario Uruu could not retire from management on the business done by his grand opera company at the Auditorium last week, but he hopes that business will improve. People in this town have become so accustomed to rag time and the continuous music at 10-20-30 that they will not support grand opera unless there is an all-star cast. In the master of grand opera Chicago is still a one-night stand. To-night there was a double bill because the people want their money's worth. It was Cavallieri Rusticiana and The Barber of Seville. During the week we shall hear Tanhauser, Carmen, Don Giovanni, Aida, and Die Walkure. The magnificent company should fill the Auditorium every night, but Mr. Grau cannot afford to lose money here any more years.

The stock at the Dearborn followed Carmen with Too Much Johnson yesterday, and up at Hopkins' The Banker's Daughter was succeeded by Start No. 2, in which Frank Lumsden, now at McVicker's, made such a hit as a star. It was well presented by the stock.

Over the Fence was seen for the first time here yesterday at the Academy of Music, following David's Island. John C. Rice and Sally Cohen head the cast.

At the Studebaker this evening the Castle Square Opera company followed Martha with Die Fledermaus before a very large audience. Martha will be revived next week.

Julia Marlowe and Barbara Fritchie will open the new theatre in Jackson Boulevard next October. It is said to have been yet selected for the new house. Ground will be broken soon.

Lobby Fox and Powell, the magicians, followed Cole and John's A Trip to Countdown at the Great Northern yesterday and will be succeeded next week by The King of the Opium Ring. Billy Emerson is with the magicians.

At the Grand Opera House next Thursday afternoon the Chicago Press Club will have their annual entertainment, with Frank Daniels, Dan Daly, Campanari, and other artists in a great big bill.

The second Sunday night concert at the Studebaker took place last evening with Campanari and Florence Hyde Janches as soloists.

An Easy Mark was taken up to the Alhambra yesterday to follow the Tammany Tigers, and was succeeded by The Telephone Girl, with Josie Merritt in Clara Lipman's original role.

Nat Goodwin told me the other day that when Wilton Lockaye visited him at his splendid estate in England he showed "the child of the ghetto" through his conservatories, stables, etc., and when they returned to the library for a "high ball" Nat asked Wilton what he thought of the place. "I don't believe it," replied Lockaye.

The Payments of Paris followed The Great Diamond Mystery over at Howard's yesterday afternoon.

Charles E. Nixon, for many years musical critic of the Chicago Inter Ocean, and who has lately contributed dramatic columns since Elwyn A. Barron went to Europe, has resigned from the staff of the paper. This will no doubt surprise his many professional friends, who must believe him a "nature."

Comedian Goodwin is interested in the trial of a case against him before Judge Kohlman in the United States Court, in which John Maxwell, a Chicago newspaper man, sues him for the alleged theft of the Carleton play called Ambition. On a former trial the jury gave the plaintiff a verdict for \$10,000, but it was set aside.

Edwin Markham, author of "The Man with the Hoe," is to lecture here at Central Music Hall Dec. 2, and in the Erie Arts Building Dec. 7.

Burton Holmes, at Central Music Hall, will finish his lecture series next week with his illustrated talk on "The Moki Land," the nearest he comes to rag time.

W. H. Power is presenting Shannon of the Sixth, over at the Bijou this week.

Frank King Clark, a Chicago basso, goes to New York this week to sing in concert, and you will find that he is the proud possessor of one of the biggest and best bass voices that ever grew up with the Western country.

Lincoln J. Carter returns to the stage as an actor this week, appearing in his own play, The Defiant, at his own theatre, the Criterion. This is to make up for the shower of meteors we witnessed last week.

Manager Litt's adjutant, "Sandy" Dingwall, was here for a few days last week.

The news from the East that Sarah Cowell Le Moyne is to star makes me take off my hat. She'll make 'em all look to their laurels.

Well, Jim Lowe's "Joe" was not a myth. It came the other day from James at San Francisco, following a letter in which he said: "The custom house people held me up on my bunch of 'Joe.' Hence the delay. I got 'em through after measuring large quantities of red tape. I presented one to Nance O'Neil who has her company now-towing to Jose every evening. So there you are. The one I send you is a miniature of a large one that holds court in a big temple in Kowloon, China. The big one is a piece from the same wood-trunk. The big one is four hundred years old. If you don't believe it ask Tarr or Henry Peakes."

BUFFY HALL.

## BOSTON.

### Irving and Terry in Robespierre—Bills and News of the Week.

(Special to The Mirror.)

BOSTON, Nov. 24.

The event of the night is the appearance of Sir Henry Irving and Ellen Terry in Robespierre. The advance sale for the engagement had been something

unprecedented in Boston, and the Hollis was jammed to the walls to-night. The play was received with enthusiasm and there were certain calls for both stars. The same scheme of programme that was adopted in New York will be followed during the engagement, which is for three weeks.

Because She Loved Him So returned to the Museum to-night with J. E. Dodson in his original character and with Annie Irish and Francis Carlysle in the cast.

Play Temptation has left The Man in the Moon to fill an engagement in vaudeville in New York, but the Columbia promises to keep on with crowded houses just the same. Boston seems to take kindly to this amusement innovation.

Denman Thompson in The Old Homestead is fully as successful as ever, but he has only one week after this, for the Grand Opera company comes for its season, and by the way the season sale progressed it will be extremely successful.

Rose Coghlan and John T. Sullivan in The White Heather opened at the Grand Opera House to-night, and the indications are that the week will be popular and the indications are that the week will be popular and the indications are that the week will be popular.

Three Little Lovers are presented this week to mark the second month of the engagement. They have begun lavish advertisements of Arizona, which is to be the successor.

The Heart of Maryland still continues to test the capacity of the Castle Square at every performance, and the limit of its run is not illud, but the Lady of Lyons is in rehearsal with Lillian Lawrence as Pauline.

Kentuck is the offering of the stock at the Bowdoin Square this week, while the other half of the company has moved up to the Grand Opera to present The Two Orphans for another week.

Sag Harbor continues without interruption at the Park.

Two special matinees will make this week unusually interesting—John Blair's performance of El Ursus; Gaeotto at the Tremont Nov. 21 and Ruth Copley's debut in The Country Girl at the Park Nov. 22.

After the Harvard-Yale football game the students jacked out the Columbia for their headquarters, and the night was a lively one and no mistake. The house was practically sold out in a lot to the Harvard men.

John J. Coleman has been engaged to direct the dan or A Prince of Bohemia.

Boston Lodge, T. M. A., will have their annual benefit at the Tremont Dec. 10.

Richard Ridgley made a hit in Three Little Lovers last week, when William E. Philp had a sore throat and could not sing for several performances.

As Sag Harbor is to have such a long run in Boston city, James A. Herne is to take a house in Beacon Street, near the Charlestown.

Mrs. Herne is here with him and their two daughters are in the cast.

The Sunday What is the Mission of the Stage? the question being discussed by Lillian Lawrence, James A. Herne, Denman Thompson, Felix Morria, Andrew Mack, and Sam Bernard. There was remarkable unanimity in the opinion that the mission of the stage is not merely to entertain.

Dark Deeds is the title of the dramatization of A. Conan Doyle's "The Firm of Gardiner & Sons," which will be produced at the Bowdoin Square Dec. 11.

Rose Melville's Boston engagement will be played at the Grand Opera House in December.

Isabelle Everson has brought suit against Florence Ziegfeld, Jr. for six months' salary at the rate at which she was engaged to Papa's Wife. She played only the first week of the engagement at the Boston, as she had received the two weeks' notice, but she holds that this was insufficient and sues for the whole period.

Frank W. Mead, theatrical agent is one of the most recent petitioners in bankruptcy. He has no assets, but liabilities of \$22,215.

Peter Stavayev told me last week with interest the statement that a man was found dead under William C. Grau's saloon in Hanover Street. Regards to "Big" Hall.

Hyman Nickerson, well known in advance of Richards and Canfield in A Temperance Town, has resigned to take a position as reporter on the Herald.

There was a brief hearing upon the application of the Supreme Court for the appointment of a receiver of Gustav Kerkel, now at the New York Amusement Company.

He claims that \$1,500 is due him as royalty upon the production of the Columbia.

He wants the court to order the Columbia Theatre management to retain sufficient of its proceeds to meet this indebtedness. Finally Judge Bradley appointed Wolf Park, resident manager of the Columbia, as receiver, and authorized him to retain 10 per cent. of the net.

John W. Lane, who was famous as Anna Cruise in the days of the old National, has been visiting friends in Boston. She is now a resident of Philadelphia.

She is now a resident of Philadelphia, having retired from the stage six years ago. She once appeared as Juliet to the Romeo of Charlotte Chisham, as did Josephine Orton (Mrs. B. E. Woolf), of Boston.

JAY BOSTON.

## PHILADELPHIA.

### The Christian's Success—German Drama and Opera—Attractive Vaudeville.

(Special to The Mirror.)

PHILADELPHIA, Nov. 24.

There is a lack of novelties this week in the amusement offerings, but the patronage continues large and every attraction of merit is playing to profitable returns.

Maudie Adams in The Little Minister is at the Broad Street Theatre for a two weeks' engagement. Her week of Dec. 4, My Lady's Lord, Dec. 11, Thomas G. Seal-cooke in Who Killed Cock Robin.

The Christian, with Viola Allen, at the Walnut Street Theatre is a popular success. The house is crowded at every performance and many nights people are turned away. The engagement is for six weeks and will be followed Dec. 25 by Chaucery Otter.

Chris and the Wonderful Lamp is in its second and last week at the Chestnut Street Opera House. Henry Miller Nov. 27.

Odette Tyler, starred in Phroso, is at the Chestnut Street Theatre. The Girl from Maxim's opens Nov. 27 for two weeks.

At the Park Theatre A Young Wife, with an excellent cast and fine scenic effects, received the applause of a crowded house this evening. Clifford and Ruth in Courtied into Court Nov. 27. Iham's Octoroon Dec. 4. Port's Red Boy Dec. 11.

The Behman Show opened to-night at Gilmore's Auditorium to a packed house. Louis C. Behman, the well-known amusement caterer, controls the show and presents these well-known and popular artists: The Four Cohans, the Brown Magdels, Diana, Merkel Sisters, John E. Camp, Ethel Levey, Diana, and Ramza and Arno. It is a clean, meritorious entertainment. The Rays in A Hot Old Time next week.

The Planter's Wife by the Durban-Sheeler Stock company at the Girard Avenue Theatre, with Alberta Gallatin in the title role, furnishes an excellent entertainment for this week. The company gives their usual excellent performance. Next week, Cumberland, followed by The Conquerors Dec. 4.

Forepaugh's Theatre has a popular attraction this week in Turned Up, with John J. Farrell and Carrie Radcliffe in prominent roles. The entire cast deserve mention for their worthy efforts. Next week, The Girl I Left Behind Me. The theatre is in rehearsal for early production.

The Gunner's Mate holds the week at the National Theatre. Next week, The Sorrows of Satin. Dec. 4, Joseph Murphy.

The Standard Theatre Stock company, headed by Charles Tittell and Mortimer Snow, in The Victorian Cross, opened the week to good patronage. The vaudeville features between the acts continue to meet with favor. The Pulse of Chinatown Nov. 21.

J. K. Emmet and Lottie Gilson in Fritz in a Madhouse are the attractions this week at the People's Theatre. Next week, McFadden's How of Fads. Dumont's Minstrels continue their burlesque, Exposition Midway, at the Eleventh Street Opera House to large patronage. Hanco's trained dogs are an additional feature.

The twenty-ninth annual benefit of the Philadelphia Lodge, B. P. O. Elks, takes place at the Chestnut Street Opera House on the afternoon of Jan. 25. Paderevski will give two recitals at the Academy of Music, on Dec. 14 and Jan. 15.

The veteran min-strel, Sam S. Sanford, said farewell to the stage at his benefit at the Chestnut Street Opera House Nov. 1. He has been an entertainer since 1822.

The grand opera season with Maurice Gran's company will be inaugurated at the Academy of Music Dec. 28 with Faust, Madame Calvé singing Marguerite. Alvarez the title-role, and Edouard de Reszke, Mephistopheles.

Fritz Scheel, the well-known musical director, is lying very ill at his home in this city.

Heinrich Conrad, of the Irving Place Theatre, New York City, will present at the Academy of Music in this city Dec. 5 Minna von Bernheim with a German cast.

The Arch Street Theatre will probably open Dec. 4 with Medvedoff's German Opera company. The theatre is rapidly nearing completion. A. Siebi is the original lessee, but the new firm of managers will be Siebi and Medvedoff.

The Grand Opera House, as usual, is crowded this evening. The programme is one of the best ever presented here. The four headliners are all star attractions. They are the Banda Rossa of fifty-six pieces and the leadership of Eugene Sorrentino.

Madame Tanny, Russell Brothers, and Dolan and Lehar. In addition there are Violet Dale, Fritz, Lehar and Eddie, Harding, Ah Sid and Mile, Olive, Howe and Edwards, the Seven Reed Birds, and Trask and Gladden. The liberal management deserves their well earned success in giving the public an entertainment of popular price.

The immense seating capacity of the Grand Opera House, however, warrants the engagement of any novelty, regardless of terms.

Ching Ling Foo, the Chinese magician, has created a perfect furore at Keith's Theatre, turning away people at every performance. He remains this week, assisted by the headliners of a bill including Dixon, Bowers and Dixon, Dumps, J. Mitchell and company.

In a Man of Chance, Joe Welch, William Windom, the Three Melrose Brothers, the Imperial Comedy, Ward and Curran, Anna Whitney, Hedrix and Freecott, McHale and Flynn, Robert Conwell, Tom Linton, and the biograph. This performance is one of the features of the season. Every act was well received.

The Philadelphia Symphony Orchestra was to have been organized this winter, but subscriptions came in too slowly and the enterprise has been postponed for another year.

The National Export Exposition is gaining in patronage. There is now a move on foot to extend the closing day from Dec. 2 to Dec. 18. The Midway exhibits are all doing well. The manager of the Chinese Theatre was fined \$50, the minimum penalty, last week for allowing two children, five and seven years of age respectively, to take active part in the performance.

S. FARRINGTON.

## WASHINGTON.

### Another Theatre for the Capital—El Gran Galeoto—Current Bills.

(Special to The Mirror.)

WASHINGTON, Nov. 24.

The presentation of El Gran Galeoto at the New National Theatre Friday afternoon drew a not over large but cultured audience. Among those present were representatives from the different foreign embassies and society leaders. The play was most interestingly interpreted by John Blair, Arthur Forrest, P. Augustus Anderson, J. Brandon Tynan, W. G. Bennett, Henry Stokes, Florence Kahn, and Ina Hammer.

To-night The Girl from Maxim's holds the boards. The Cuckoo in the underline. Mile. Fil opened at our little citizens, Alice Judson, very out in force. Aubrey Boncourt and Marie Wainwright won much favor. Thomas H. Burns, Dore Davidson, E. Lovatt-Fraser, Charles E. Mitchell, and Jeannette Lowrie also scored. Dear Old Charley will follow.

McFadden's How of Fads opened to a laugh audience at the Academy of Music. A first class company comprises Robert Baker, Charles A. Morgan, Harry Watson, W. A. Robinson, Charles Saunders, Thomas and Quinn, the Four Emperors of Music, Melodie De Courcy, Lizzie Conway, and Julia Cook.

Hamilton's Superbia next.

The Lafayette Square Opera House is dark this week, and will reopen next Monday night with Arizona.

There is another theatre projected for this already overcrowded city. Plans are now being considered for the erection of a new playhouse next Spring by New York capitalists, whose names are withheld for the present, as is also the exact location of the site. It is understood, however, that Pennsylvania Avenue, near Fourteenth Street, will be the site.

The proposed theatre is to cost \$250,000. Work will be commenced in the Spring and the construction pushed for completion in time for the opening of the season of 1900-1. The building is to be of steel and stone and absolutely fireproof, and will occupy a plot of ground 300 feet long by 115 feet wide and will face two streets from a corner lot. Italian Renaissance is to be the style of architecture. The seating capacity of the house will be about sixteen hundred and the dimensions of the stage 30 x 100 feet. Robert Head, a local architect, has been employed to prepare the plans, and James McElfatrick will be associated in the work. The plans are so far completed that a plaster model of the house is under way.

Luckett and Dwyer's company, that will shortly tour in Paradise, is now complete. The season will commence at Staunton, Va., Nov. 27. The players engaged are Robert Fisher, Walter Craven, Herbert Ayling, Geoffrey Stein, Raymond Capp, Kate Denin-Wilson, Isabelle Everson, Marie Dem, Alice Hunt, and Lucia Bernard. Bert Riddle will be in advance.

Manager W. H. Rapley signed contracts to-day for the appearance of Sousa's Band in a series of concerts at the Academy of Music in February.

The soloists to appear with the Baltimore Symphony Orchestra at the New National Theatre during the series announced will be Alexander Petchenikoff, Mark Hambourg, Leonard Seewen, Frances Saville, S. M. Fabian, and Jean C. Van Hulstoy.

The Banda Rossa concerts at the Columbia Theatre yesterday afternoon and night drew large and enthusiastic audiences. Mme. Nevada's concert next Wednesday afternoon will be most successful, judging from the large advance sale.

T. Daniel Frawley spent Sunday at his home here, returning to-day to the Coast.

Clara Butt's concert, which was announced for to-night at the Universalist Church, has been postponed until December.

Daniel Lowry, author of My Son Ben, spent last week in this city making important changes in the play, which was presented at the Lafayette Square.

JOHN T. WARDE.

## ST. LOUIS.

### Success of Castle Square Opera Company—Joseph Jefferson—Gossip.

(Special to The Mirror.)

ST. LOUIS, Nov. 24.

The Castle Square Opera company giving opera at Exposition Music Hall has undoubtedly come to stay, judging from the audiences that have witnessed their productions since the engagement began. Increased audiences have been the rule since the opening night. To-night Martha was produced, with Adelaide Norwood in the title-role. Maud Lambert as Phinlet, Homer Lind as Tristen, and Francis J. Boyle as the Sheriff. The opera was splendidly given.

Mrs. Norwood scored another success, while Rhys Thomas and W. W. Hinshaw were but little behind her in their efforts. The chorus gave a splendid account of themselves, much of the success of the productions thus far being attributed to their fine support. Alma Powell, a newcomer, will sing the part of Martha to-morrow night. Miro Delamotta

will sing the part of Lionel, Louis Camvant that of Phinlet, and Mary Link that of Man-7. The scenic portion of the production was very elaborate.

Joseph Jefferson gave his imitable portrayal of Rip Van Winkle at the Olympic to a large audience to-night. The Rivals, The Cricket on the Hearth, and Land Me Five Shillings will be given during the week.

Last night A Runaway Girl was produced at the Century.

At the Grand Opera House yesterday afternoon Who is Who commenced a week's engagement. The cast is a strong one and the two big audiences enjoyed the performances immensely.

Hopkins' Imperial has a strong bill this week in The Silver King. The stock company was seen at its best. The vaudeville novelty was the Hawaiian band of musicians and dancers. Charles A. Loan was also in the vaudeville bill.

Havlin's Theatre had two very big audiences yesterday to see Johnstone Bennett in A Female Drummer. There are a lot of well known people in the cast and the cordial reception given them yesterday was very flattering.

The Columbia's bill is a strong and popular one. Digby Bell leads the list and the others are the Thre e Mortons, Irene Jerome, Nellie Macrina, James McAvoy, Jessa Miller, Little Rita, Baby Humberto, Whitney Brothers, the Tennis Trio, Gino and Rosal, Terry and Lambert, George Alexander, Tony and Flo Vernon, and Satalano.

At the Standard Big Sensation company began its engagement yesterday to good attendance.

Adolf Philipp's production of A New York Brower was given last night at the Fourteenth Street Theatre. The German patrons of the house turned out in force. The company will remain the entire week.

The Rev. Dr. W. W. Byrd, pastor of the Second Baptist Church, has accepted the position of local chaplain of the Actors' Church Alliance of America.

The first concert of the series to be given by Seymour's First Regiment Band, N. G. M., was given at Armory Hall last Thursday evening in the presence of a large audience.

Arrangements for the memorial session of the St. Louis Lodge of Elks, which is to be held at the Olympic Theatre Sunday, Dec. 3, are being made. Meetings of the Castle Square Opera company will furnish the music.

Harry Luckstone arrived here last Friday and sang the role of Count di Luna in Il Trovatore at Music Hall with the Castle Square Opera company last Friday evening and Saturday matinee. He returned Saturday night to New York.

Hilda Thomas, who was at the Columbia week before last, was ill at the Lindell Hotel all last week with pneumonia. She was able to leave for New York on Saturday.

Henry Shinner, lately a member of the Cummings Stock company, Monro-ai, Canada, joined the Hopkins Stock company yesterday.

Sam Gumpertz, manager of Hopkins' Imperial, left last night to visit his wife at Syracuse, N. Y.

W. C. HOWLAND.

## BALTIMORE.

### Aborn Company's Hit—Fine Bills at the Lyceum—Gossip.

(Special to The Mirror.)

BALTIMORE, Nov. 24.

The Cuckoo is the bill at Ford's Grand Opera House. James O'Neill will follow in The Musketiers. In his company is Nora O'Brien, a talented Baltimore girl.

Henry Miller appeared at the Academy of Music this evening in The Only Way. Sporting Life will be the attraction next week.

Pygmalion and Galatea is the bill at the Lyceum Theatre this week. It is a beautifully produced and very satisfactory cast. It was preceded by a pretty little comedy entitled Lady Betty's Highwayman, in which John W. Albaugh, Jr., and Beth Franklin sustained the principal roles. The Merchant of Venice will be produced, with John W. Albaugh, Sr., as Shylock, the week after next, while the attraction for next week will be The Corsican Brothers.

Wild Out and The School for Scandal follow. Eight Bells is the attraction at the Holiday Street Theatre this week. Many new features have been added. When London Sleeps is the underline.

The Milton Aborn Opera company has scored a distinct success at Music Hall. The performance to-night consisted of H. M. S. Pinafore and Cavalier Rusticiana. The following singers were in the cast of Pinafore: Milton Aborn, J. K. Murray, Grafton G. Baker, John Reed, Harry Morton, Eleanor K. St. Amelia Fields, and Florence Ackley. The chorus is well voiced, well drilled, and well dressed. Cavalier Rusticiana was sung by Clara Lane, Eleanor Kent, Amelia Fields, Payne Clark, and J. K. Murray. Ernani will be the opera produced next week.

Baltimore Lodge No. 7, B. P. O. Elks, will hold its memorial service at Ford's Grand Opera House Dec. 3. The principal speaker will be Julius Zader, of Worcester, Mass.

Eleanor Kent, one of the prima donnas at Music Hall, is a California girl and has been on the stage but a short while. Her progress in her profession has been quite rapid. Amelia Fields, of the same company, is also a Californian and has a rich alto voice of excellent quality.

George Broderick was forced to resign from the Milton Aborn Opera company on Monday last owing to a severe cold. He went to his home in Philadelphia. He is now much improved and is expected to be able to sing in the near future. His place in the company was taken by J. C. Dranspy.

HAROLD BUTLERIDGE.

## CINCINNATI.

### She Stoops to Conquer at the Pike—Mrs. Carter Canceled—Other Bills.

(Special to The Mirror.)

CINCINNATI, Nov. 24.

Special arrangements had been made by Rainforth and Havlin for a big week at the Grand for the occasion of Mrs. Leslie Carter's appearance as Zama, but her condition still continues so serious that her entire engagement has been canceled and the Grand is accordingly dark this week. Week of Nov. 27 Sol Smith Russell will be the attraction.

A revival of She Stoops to Conquer is the week's bill at the Pike. Thomas M. Reynolds came down from Indianapolis to play Tony Lumpkins, and he did it admirably. The other parts were taken as follows: Kate Hardcastle, Lizzie Hudson Collier; Constance Neville, Lilla Vane

# IT'S A GREAT BIG HIT!!!

"A Glorious Spectacle, A Marvel of Wonder, A Magnificent Production, and the Record Breaker."

Samuel Blair's Big Scenic Sensation,

# The Bowery After Dark

By THEODORE KREMER.

"THE GREATEST DRAMA OF NEW YORK LIFE YET PRODUCED."

MANAGERS—Clear Stage. We Carry Everything. El gant Printing by the Miner Lithographing Co Week and Three-Night Stands Wanted January, February, March and April. YOU MAKE NO MISTAKE. A TRIED SUCCESS. Wire or Write

THE POWER OF THE CROSS in Preparation.

Address SAMUEL BLAIR, Manager, 1358 Broadway, N. Y.  
P. H. SULLIVAN, Proprietor.

## NOTES OF NEW THEATRES.

The new Cummings Theatre at Fitchburg, Mass., opened Nov. 17 with The Gay Debutante. The theatre was erected by L. W. Cummings and Son, and Lucius L. Bridge, of Athol, Mass., is the architect. The approach is made through a lobby, decorated in Italian Renaissance, with dome ceiling twenty-five feet high. At the left is the box-office and on the right the ladies' parlor. The main foyer opens direct from the lobby and is decorated in empire colors, with rococo ornament and scrolls, with a flower ceiling. At each end of the foyer are the main stairs, with heavy brass balustrades, leading to the balcony. The main floor seats about 500, and the balcony nearly 500. This, together with the gallery, gives the house a seating capacity of about 1,400, with ample standing room. There are twelve proscenium boxes. The decoration of the main auditorium is in empire colors throughout, with rococo ornamentation. The gallery is reached from a side entrance, by stairs inclosed entirely by brick walls. A large smoking-room and promenade have been provided. The stage is 75 feet in width, 35 feet in depth, and the proscenium opening is 32 feet by 30 feet. The gridiron is 60 feet above the stage floor. The scenery, with which the house is fully equipped, will be hung, set with braces or lashed, grooves being entirely done away with. The stage is amply large for any production and is fitted with every modern appliance. Ten dressing-rooms are situated under the stage, together with property and music rooms, etc. The heating and ventilating plants are of the most approved methods, and the house is lighted by electricity. George E. Sanderson will manage the theatre.

The McConnell Auditorium, at Upper Sandusky, O., will be completed by Dec. 1. It will be a handsome ground floor theatre, with a seating capacity of 1,000. The Conzleman and Wolfe Company will be the builders.

Work on the Elks Theatre at Baton Rouge, La., will begin Jan. 1. The house is to have a seating capacity of 1,000. The Conzleman and Wolfe Company will be the builders.

The Palgas opened the new theatre at Morganfield, Ky., Oct. 20.

It is reported that New Yorkers are to build a theatre at Tamana, Pa.

Manager John L. Young, of Young's Ocean Pier, Atlantic City, N. J., is constructing a theatre on his pier, to cost \$30,000, with a seating capacity of 3,500.

A movement is on foot to erect a new theatre at Baraboo, Wis. The Ringling Brothers are said to be behind the project.

## MRS. LESLIE CARTER'S ILLNESS.

Mrs. Leslie Carter's attack of tonsillitis, which compelled her to remain last week at the Southern Hotel, Columbus, O., developed subsequently into quincy. Her engagement for this week in Cincinnati has been canceled, and the members of her company, who had proceeded to Cleveland, have returned to New York. An operation has been performed upon Mrs. Carter's throat, and her physicians have declared that she must rest for at least two weeks.

## WILLIAM SELLERY'S SONG.

Through an error the name of William Sellery was omitted from the review of Round New York in last week's MIRROR. Mr. Sellery plays the Police Sergeant very well indeed, and sings a song which will soon be whistled about the streets.

## LICENSE FEES CHANGED.

The City Council of Brunswick, Ga., has reduced the license tax on theatrical performances from \$2.50 each to the following scale: Fifty-cent admission companies, \$1.25; 75 cents, \$2; \$1, \$2.50; over \$1, \$3.

The City Council of Mahanoy City, Pa., has passed an ordinance fixing the annual theatrical license fee at \$200 for each theatre. Heretofore the license has been \$2 for each performance.

## MUSIC NOTES.

The Kneisel Quartet, with Richard Burmeister as soloist, gave a most artistic and enjoyable concert at Mendelssohn Hall on Nov. 14.

Rafael Joseffy gave an admirable piano recital on Nov. 14 at the Brooklyn Academy of Music, where exactly twenty years before he had first appeared in Brooklyn.

A series of chamber music concerts was begun at the New York College of Music on Nov. 14, when the soloists were Max Liebling, Hans Kronold, and Robert Smock.

The Kaltenborn Quartet gave a recital of uncommon interest at Mendelssohn Hall on Nov. 15, the piano accompaniment being furnished by a mechanical instrument. The novelty proved surprisingly effective.

The first musicale of the season of the Harlem Philharmonic Society occurred in this city on Nov. 16, Gertrude May Stein and Agnes Miles were the soloists.

The violin class of the Educational Alliance gave a recital at the Hebrew Institute, in this city, on Saturday, under direction of Mark M. Foneroff. Michael Shapiro, six years of age, proved himself a musical prodigy of no mean order.

The first concert of the season of the New York Philharmonic Society occurred last Friday and Saturday at Carnegie Hall, Emil Paur conducting. Alexander Petchenikoff, the Russian violinist, made a successful American debut.

The People's Male Chorus and the Concordia Women's Chorus gave an excellent concert at the Lexington Avenue Opera House on Friday. Platon Bronoff conducting. Max Karger, Edward Bromberg, and Fannie Hirsch were the soloists.

The Women's Philharmonic Society of New York offered an enjoyable concert on Friday in the Chapter Room of Carnegie Hall. Mary F. Sinclair and Martina Johnson were the principal soloists.

The Society of American Musicians and Composers, which is the direct successor to the old Manuscript Society, held a private meeting at the Tuxedo on Monday evening, Nov. 13. The programme consisted of selections from the works of Howard Brockway, J. Remington, W. S. Blakeslee, Ethelbert Nevin, Addison F. Andrews, J. N. Hummel, Frederick Brandeis, G. F. Handel and Homer N. Bartlett. A number of well known singers interpreted the songs, being accompanied in nearly every case by the composer. The president, Edward MacDowell, delivered an address, and the meeting ended with the informal reception customary upon these occasions.

## MILK-WEED CREAM

A SKIN TONIC  
A SKIN FOOD  
A SKIN CORRECTIVE  
A SKIN BEAUTIFIER

The wonders of chemistry have evolved nothing else to equal its benign effects upon the complexion.

"As fragrant as the rose,  
As harmless as the dew."

Removes pimples, black-heads, eruptions, tan, sunburn and wrinkles. Price 50c. by mail, or at druggists. Write for free sample to  
Frederick F. Ingram & Co.

Box 20, 44, BOSTON, MASS.

The society will carry on the work of the Manuscript Society upon a broader scale than was possible with the old organization.

Advance band and orchestra parts of Rudolph Aaronson's new march, "The Nation's Tribute to Devey," dedicated to the Admiral, have been forwarded to Strauss Orchestra of Vienna, the Garde Republicaine Band of Paris, and the Grenadier Guards Band of London.

Ruby Cutter, soprano, made her local debut at the third Sunday concert of the Kaltenborn Orchestra, on Nov. 19. Mark Hamberg and Alexandre Petchenikoff were the other soloists.

The Arion Society's first concert of the season occurred on Nov. 19, the soloists being Clara Butt, Arthur Van Eweyk, and David Mannes.

Frieda Simons (Frieda Simonson), pianist, has returned from Berlin and will appear here at several recitals.

## MATTERS OF FACT.

The Alma Chester company, playing the Whitney Opera House, at Fitchburg, Mass., this week, was the best billed attraction that has visited that town since Harry E. Vickers, the company's representative, has the credit of doing the work, and it was so effective that the house was sold twenty-four hours after the advance sale opened.

Baby Vavone, late of the Thanhouse Stock company, is receiving praise for her performance of Little Lord Fauntleroy with the Baldwin-Melville company.

The Queen of Chinatown has again started out to eclipse its own record-breaking performance of the early part of the season, the S. R. O. sign being displayed at an early hour last Saturday evening in Elizabeth. The cast, with Laura Bigger as the Queen and Will H. Harkins as the hero, shows a marked improvement. The sensational feat of dropping the hero himself through the double trap in the third act was successfully accomplished, and the dummy has been discarded. Manager Keach giving the assurance that this thrilling feature will be witnessed at every performance.

Henry Leone, who did clever work in the baritone role with The Bride Elect company, is disengaged, owing to the closing of that attraction. He should be addressed at 216 West 124th Street.

E. Laurence Lee's eyesight has been fully restored, and he invites offers for the rest of the season, 21 West Fifth Street, Dayton, O., is his address.

Holiday dates, Christmas and New Year's, are open to first-class attractions at the Scott Opera House, Marinette, Wis. Manager Greene has other time in December, January and February.

A treasurer, with \$250, is wanted for a comedy drama by "Opportunity," care this office.

Fun in a Boarding School is under the management of Ruhman and Abrams. They have Christmas and New Year's weeks open for paying cities.

Russ Whytal will resume his starring tour in For Fair Virginia under Frank V. Hawley's management. He has not booked his Christmas and New Year dates.

Manager Charles E. Holton, Salem, O., has Thanksgiving week open, owing to the closing of the attraction originally booked. He has also later time.

Miller, the Philadelphia costumer, at 231 North Eighth Street, will hire out costumes, wigs, etc., or will make same to order.

Manager W. H. Boody has played a good line of attractions at the Park Theatre, Manchester, N. H., to satisfactory business. The week of Dec. 11 is unfilled at this house.

The Empire Theatre, Holyoke, Mass., continues to break records. The Katzenjammer Kids played to exceptionally big business during a three days' engagement last week.

J. Walter Kennedy can be engaged for stock and general lending business, or to head a responsible attraction. His address is Tremont Theatre, Boston, Mass.

Jolly Della Fringale's success at Deadwood, S. D., recently was mutual.

The Southern Mr. Plaster of Paris company is reported to be very successful, and is booked solid to Feb. 1.

A. H. Perry, manager of Davis Opera House, Plymouth, Mass., had played eleven attractions up to Oct. 28, and says he had the S. R. O. sign out at every performance. He adds all industries of Plymouth are prosperous, and that first-class attractions draw well.

## Born.

MURRY.—A daughter, to Mr. and Mrs. Jules Murry, on Nov. 20.

SHAPLEY.—A son to Mr. and Mrs. Edwin Shapley (Annie Darlings), in Philadelphia, Pa., on Nov. 13.

## Married.

FRANKO-BRAGA.—Nathan Franko and Anna Braga at Hoboken, N. J., on Nov. 16.

HECHT-HOYT.—Edgar A. Hecht and Isabel Sinn Hoyt, in Brooklyn, N. Y., Nov. 15.

## Died.

ADAMS.—Mrs. Adam Brown Adams (Evelyn Adams), in New York city on Nov. 16, of starvation.

ERNST.—Cora Ernst, at Birmingham, Ala., on Nov. 16, of spinal meningitis.

FOHS.—Peter Fohs, at Newburg, N. Y., on Nov. 8, aged 75 years.

FOX.—Harriet A. Fox, at St. Louis, Mo., Nov. 13, of a complication of diseases.

GRAFTON.—Golden Grafton, in Boston, Mass., on Nov. 16, of diphtheria.

NIXON.—Caroline Nixon, at Philadelphia, Pa., Nov. 18, aged 17 years.

# ROBERT WAYNE

LEADING MAN.

Week Nov. 19,  
JIM RATHBURN IN SHAFT No. 2.

HOPKINS THEATRE,  
CHICAGO, ILL.

## HARRY DODD,

SINGING COMEDIAN, producing his popular Burlesque,  
THE PRISONER OF SUNDAY.

BIJOU THEATRE, WASHINGTON.

New Burlesque to Follow.

Address as above.

# WARNING

to MANAGERS of  
VAUDEVILLE THEATRES.

I am the sole owner, by copyright and right of authorship, of the one act play,

## HER SOLDIER,

and about one year ago allowed the manuscript of the same, for twenty-four hours, to remain in the possession of

## LILLIAN BURKHART,

who has been presenting for some weeks past a one act play of which she claims to be the author called

## HER SOLDIER BOY,

and I hereby give warning to managers of theatres that I will hold them responsible, according to law, if they allow what I claim is an infringement on my copyright and a plagiarized version of my play, HER SOLDIER, to be enacted on their stage, and I also give notice that I am about to begin an action in the UNITED STATES COURT to restrain Lillian Burk hart from further appearing in HER SOLDIER BOY.

MAURICE CAMPBELL,  
Grand Opera House, Pittsburg, Pa.

Original, Only CYCLE SKATES, Ball Bearings, Necesses Rubber Tires, Dantress.

Open an Academy. Make Money Easy.

## CLEVELAND FOOT CYCLES.

THEY ARE ALL THE RAGE.

Sample Pair W. S. C., \$6.

Buffalo Model, \$5.



Exclusive State and County Rights.

ROLLER SKATING RINK CHAZE IE ON IN E RNEST.

Any Hall will answer. Liberal discounts to Trade, Managers, Rinks, Theatres, Halls, Weyce Academies, Gymnasiums, etc. Send sets for booklet, "How to Conduct a Foot Cycle Academy," terms, etc.

W. S. CLEVELAND, Mgr.  
Auditorium Hotel, Chicago, Ill.

## XMAS AND NEW YEAR'S OPEN.

## MR. RUSS WHYTAL

## IN For Fair Virginia.

Write or wire

FRANK V. HAWLEY,  
Academy of Music, Reading, Pa.

## NOTICE TO MANAGERS.

WANTED at St. John's, Newfoundland a first-class Dramatic Co. with extensive repertoire capable of filling 4 to 6 weeks' engagement at one house. Applicants must give names of people and their respective roles, names of Plays, &c.

Also, what number of dollars the manager will require each week to satisfy himself and company for salary only; don't pile on, state lowest possible amount, remember you are tendering for a certainty; be honest and explicit, as we may have to conclude by cable. Season commences about 1st Jan.

Address P. J. O'NEIL, St. John's, Newfoundland.

## WONDERS OF HYPNOTISM

Best Free Gives the key for all secret powers; richly illustrated by 25 superb photo-engravings; anybody can learn and exert a magic influence over others; cure diseases and bad habits, and give the finest parlor entertainment ever witnessed. Write today.

NEW YORK INSTITUTE OF SCIENCE  
Dept. H.B., Rochester, N. Y.

## ALVIENE

STAGE DANCING CONSERVATORY.



Grand Opera House, N.Y.  
23d Street and 8th Ave.  
(Always open.)

Largest, oldest established and most reliable school. Stage acting and every style of stage dancing taught. We fit you complete for the stage. Engagements procured, success guaranteed. Special classes in Vaudeville, Light Opera, etc. My pupils: Vivian Dell, Empire, London; Ella Bell, Alhambra, London; Ella Senga, Aster and Hall's, N.Y.; Mary King, Olive Brough, Georgia Calne, Johnson and Dean, Bloom and Cooper, Hooker and Davis, Hoyer and Field, Eldred, La Darcie, Clark, hundreds others.

SEND FOR CATALOGUE.

## OWING T.J. COMPANY CLOSING, WEEK NOV. 27TH OPEN

At GRAND OPERA HOUSE Salem, O.

Also good open time in January, February, March and April.  
CHAS. E. HALTON, Manager.

Will give \$500 for a big attraction Dec. 25.

ERNEST C. GANE, Mgr., Cohoes, N. Y.

## THEO. HAMILTON

With Mr. T Daniel Frawley, California.

Address:  
CALIFORNIA THEATRE, SAN FRANCISCO, CAL.

ILL.-PERU.

## Opera House

IMPORTANT TO MANAGERS.

When playing Illinois you should not fail to secure booking at Peru for Sunday night stand. Only first-class attractions need apply. Business very satisfactory. 25,000 to draw from. Open time Dec. 24, 31; Jan. 14, 21, 28; Feb. 11, 18, 25; March 4 Address

F. L. DAUBER, Wg.

## MILLER, COSTUNER.

Costumes, wigs, etc., to hire for plays, operas, tableaux, bal masque, etc.

231-233 N. 8th St., PHILADELPHIA.

## MME. SINDIC,

of Sixth Avenue, New York City, has assortment of Worth, Piquet, Felix and Wray Gowns, Cloaks, Silk and Lace Petticoats, Street and Carriage Dresses; almost new; very cheap.

WANTED IMMEDIATELY.—A JUVENILE MAN and PROPERTY MAN to play parts, must have legitimate wardrobe. ERNEST and FRED SHIPMAN, Mrs. Lyceum Co., Toronto, Canada.

A DRAMATIC SOPRANO wishes to form partnership with tenor or baritone, to earn salaries for Vaudeville.

43D ST. 23 West—Three and four rooms, newly decorated and completely furnished for house-keeping; bath, hot water supply; \$5 to \$12 Janitor.

CHORUS GIRLS address "The Chorus Girl," Washington, D. C.

# THE NEW YORK DRAMATIC MIRROR

[ESTABLISHED JAN. 4, 1879.]

The Organ of the American Theatrical Profession

1432 BROADWAY, COR. FORTIETH STREET

HARRISON GREY FISKE,  
EDITOR AND SOLE PROPRIETOR.

## ADVERTISEMENTS.

Twenty-five cents an agate line. Quarter-Page, \$40; Half-Page, \$75; One Page, \$140.  
Professional Cards, \$1 a line for three months.  
Two line ("display") professional cards, \$3 for three months; \$5 for six months; \$9 for one year.  
Managers' Directory Cards, \$1 a line for three months.  
Leading Notices (marked "L" or "M"), 50 cents a line.  
Charges for inserting portraits furnished on application.  
"Preferred" positions subject to extra charge. Space on last page except from this condition.  
Last page closes at noon on Friday. Changes in standing advertisements must be in hand by Friday noon.  
The Mirror office is open to receive advertisements every Monday until 7 P. M.

## SUBSCRIPTION.

One year, \$4; six months, \$2; three months, \$1.25. Payable in advance. Single copies, 10 cents.  
Foreign subscription, \$5.50 per annum, postage prepaid.

Telephone number, 621 28th Street.  
Registered cable address, "Drammirror," Atlantic Cable Code used.

The Dramatic Mirror is sold in London at Pall Mall American Exchange, Carlton St. Regent St., and Scott's Exchange, 3 Northumberland Ave., Trafalgar Square. In Paris, at the Grand Hotel Kluge, and at Brentano's, 17 Avenue de l'Opera. The Trade supplied by all News Companies.

Remittances should be made by cheque, post-office or express money order, or registered letter, payable to The New York Dramatic Mirror.

The Editor cannot undertake to return unsolicited manuscripts.

Entered at the New York Post Office as Second-Class Matter.

NEW YORK - - - NOVEMBER 25, 1899.

Largest Dramatic Circulation in the World.

## A TYPICAL NUMBER.

THE Christmas MIRROR, to be published early in December, will be fully up to the standard of the holiday publications of this journal maintained for many years.

A combination of the holiday number, with the regular number of THE MIRROR for the week on which it is published, will give to both remarkable value, combining as it will the practical and record features of the latter with the artistic and literary features of the former, and uniting a circulation that will unquestionably be larger than that of any dramatic journal of any kind ever published.

The enormous edition of the Christmas MIRROR insured by this plan has appealed to advertisers as it was expected to appeal. The Christmas MIRROR thus will furnish a medium for advertisements without an equal, and scores of persons, both in and outside of the profession, already have made arrangements to be represented in the publication. It should be remembered that but a few days remain for the placing of advertisements in desirable positions, and those who purpose to use the Christmas MIRROR as a medium should at once make their plans known.

In a recent interview, JOHN HOLLINGSHEAD briefly reviewed his long managerial life in London, and touched upon many points of development from the time when Covent Garden and Drury Lane, as patent theatres, controlled the right to represent the legitimate drama, noting that the Lyceum Theatre was forced to evade the law by calling Macbeth a burlesque, wheeling a piano on the stage at intervals, and interpolating songs that bore no relation to the particular entertainment. There have been many changes in the metropolitan theatre since those times, the latest and most remarkable being the growth of the suburban movement. Many theatres have recently been erected in the outlying districts, and in London decentralization seems to be the tendency in the theatrical field. One of the features in London theatre management, the liquor and refreshment feature, is, of course, unknown here in connection with first-class houses, and the new houses in London are, it is said, meeting with some difficulty with reference to it. License duties are being increased, and the licensing authorities are prone to impose new restrictions, and in some cases to postpone or refuse the privilege that for years has been granted to the older houses without question.

LONDON has had its first Sunday concert, and from reports it does not appear that the moral status of the world's metropolis has suffered materially as a result. London recently declared against the Sunday newspaper, a decision which, with some horrible American examples of that enterprise in

view, is not particularly astounding; but for so large and so old a city it is not only very inconsistent in some matters, but also very insular.

## THE TRIUMPH OF MEDIOCRITY.

SOME of the evil results of the present system of theatrical control in this country have been noted. Most of the predictions made as to the consequences that would immediately follow in the train of operations conceived and carried out in a vulgar spirit of commercialism have been verified already. The greater and more vital results—and they are evil—are yet to come.

A glance over the enterprises and a study of the methods of the manager who dominates the situation, and whose extensive operations alone account for the cohesion and make possible the profit of the combination of which he is the very breath of life—the others assumed to be associated with him are but tools to his hands—startlingly reveal what in ordinary circumstances would be regarded as a paradox. Through this manager, or him, and from him, for the first time in the history of an institution based in art, mediocrity itself is triumphant. And he has not only performed this miracle. As he pervades his amusements and controls their manipulation, so his system, the essence of his spirit of enterprise, is reflected in and adulterates again to mediocrity almost all else of the native theatre that shows life.

This man has accomplished this result—or these results—because he himself is "the quintessential extract of mediocrity." Being himself the very essence of mediocrity, he naturally is both a prophet and a performer of mediocrities. He has become powerful, not because he represents anything beyond or above the middling, but because he represents everything that is middling. He never rises above mediocrity, although frequently, instinctively pursuing the dollar, he descends below it and into the meretricious; and sometimes he does not stop even at the indecent. And thus, through myriad middling and lower channels, all under control of the superlatively middling, he goes on expressing the mediocre, and the worse than mediocre, always repeating himself. His "shows," his methods of "presenting" them, his styles of heralding them, all are on a dead level. If he were to meddle much with SHAKESPEARE, he would invariably impose upon that author's plays the mediocre in his efforts to make them "go," and he would "present" them with all of his mediocrity, and assure the public that they were "winners." His fellow in operative or musical management—if ever he should have a fellow—would give the public WAGNER "pops." Standing between the theatre—which he controls—and the great middling public—to which he invariably caters—he usually parallels the popular department store that deals with commercial middlings of every line, and catches the patronage of the great middlings that form the human mass.

But the philosopher of the moment may cry—and the merchant, wherever you put your finger upon him, will echo—that he that pleases the mass, the middling, the mediocre, serves an end, and is not without honor among his kind—again the mediocre. Yet when one hucksters in a temple it is different.

This man—this influence—this agency—has no dignified standard, no artistic purpose, no wish further than that of mediocrity. He and it—he and his machine—not only have brought the theatre down to the mediocre, but have so adulterated its sources, have so enervated its forces, and have so dominated even the press that all are of a kind. He and it have insidiously weakened and cheapened the ambitions of actors, deflected and lowered the aims of dramatists and playwrights, and so fixed the expression of many of the mediums of public information as to the theatre that mediocrity covers all as would a blanket.

What, then, of the future?

THE report that a theatrical manager in Paris has organized a staff of laughers to be discreetly disposed throughout audiences for the purpose of leading and emphasizing laughter in all its degrees from the "audible smile" to cachinnation, proves that the tricks of the theatrical trade have not yet been exhausted. This enterprise is recommended to the serious consideration of one or two New York managers, who practically monopolize the importation of French farces, with the recommendation that they improve upon the idea by organizing for discreet distribution among the Tenderloin audiences upon which they depend a company of persons who can blush violently at the right moments.

## PERSONAL.



DUSE.—Eleonora Duse is reported to be ill in Vienna with inflammation of the lungs. Her physician is said to have urged her to refrain from acting for some time, as there would be danger of loss of voice if she should soon resume. When Duse arrived at Vienna from Breslau she was suffering from inflammation of the throat, but persisted in appearing for three performances. Bronchitis developed and she was obliged to take to her bed, and she narrowly escaped pneumonia.

ROSE.—Frank Oakes Rose has returned to the city, having completed his season with Pain's Fireworks Company, which he will rejoin in June.

JEFFERSON.—Joseph Jefferson will close his Fall season at St. Louis, Saturday night, and go to St. Augustine, Fla., to spend the Winter. The company will continue its tour.

HERNE.—James A. Herne, at the Park Theatre, Boston, on Nov. 18, received from Captain Nathan Hand, in behalf of the people of Sag Harbor, N. Y., a cane made from the tooth of a sperm whale, caught seventy years ago, by the ship *Thames*, of Sag Harbor. The mounting is of silver once owned by Napoleon.

IRVING.—Sir Henry Irving made a characteristic farewell speech at the close of his local engagement on Saturday, and announced that he and his company would return to the Knickerbocker Theatre for a fortnight in March.

MILLER.—Henry Miller was called out for a speech on Saturday night when his engagement in The Only Way ended at the Garden Theatre.

BEVERIDGE.—Kuhne Beveridge, who has been winning favor in London by her sculptures, is about to go to South Africa.

FOX.—Della Fox, having regained her health, will sail this week for Bermuda to recuperate. She has been engaged for the sourette role in the American production of Hearts Are Trumps, and will return to New York when rehearsals are called.

HENDERSON.—Mrs. Ettie Henderson has removed from Jersey City to New York for the Winter.

DEWEY.—Admiral George Dewey and his bride occupied a box at the Manhattan Theatre on Nov. 13 to see Anna Held's first performance here in Papa's Wife.

REDMOND.—Helen Redmond, Frank Daniels' prima donna, has received a tempting offer to appear in the leading role of Sir Arthur Sullivan's new opera. She says she will decline the offer, however, preferring to remain in The Ameer.

MODJESKA.—Madame Helena Modjeska may revive King John during her New York engagement this season.

FRANKO.—Nahan Franko, the violinist, and Anna Braga, of the Irving Place Theatre Stock company, were married on Nov. 16, at Hoboken, N. J.

ZIEGFELD.—Dr. Florence Ziegfeld, father of Manager Florence Ziegfeld, Jr., and president of the Chicago Musical College, sailed from this city on Saturday for a vacation in Algiers. Dr. Ziegfeld is accompanied by his wife and daughter.

WYNDHAM.—Charles Wyndham opened the new Wyndham Theatre in London on Thursday, appearing in David Garrick. The receipts, £4,000, were turned over to the Aldershot Branch of the British Soldiers' Wives and Families Association.

MORGAN.—Adelaide Cushman Morgan, after a long and severe illness, has undergone a successful operation at the Presbyterian Hospital, in this city, and is rapidly regaining her health.

BANKS.—Maude Banks has received the sad news of the serious and probably fatal illness of her aged mother. She will close with Through the Breakers on Nov. 25 in Jersey City, and will proceed at once to her home in Waltham, Mass.

IRWIN.—May Irwin in Sister Mary has broken all records at the Bijou Theatre, where more than a few remarkable business marks had been made in the past, notably by Adonis, The City Directory, and Nat Goodwin in The Nominee.

REED.—Roland Reed, who is a great fisherman on the side, caught an immense garfish at West End, down near New Orleans, the other day. Mr. Reed is going to have the trophy stuffed and may send it to The Players.

## QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, important or irrelevant questions. No private addresses furnished. Letters addressed to members of the profession in care of The Mirror will be forwarded.]

H. S., Boston: Louis Blum, 1180 Broadway.

G. E. M., Chicago: Write to Charles E. Evans, Herald Square Theatre, New York.

F. H. L., Boston, Mass.: David Warfield was born in San Francisco, Cal.

PICKLES, Boston: No announcement has been made as yet of such a revival.

S. S. M., Kalamazoo, Mich.: Richard Mansfield played Cyrano de Bergerac at Jackson, Mich., on June 9, 1899.

L. G. F., Pittsburg: Louis Aldrich owns the play My Partner and it cannot legally be produced without his consent.

C. N. H., Kansas City: Write to Dick and Fitzgerald, publishers, Ann Street, New York city.

M. C. V., New York: Annie Russell was a member of the company that visited the West Indies under management of E. A. McDowell.

W. E. P., Jr.: Tim Murphy, who starred in A Texas Steer and Old Innocence, is now starring in The Carpet Bagger.

READER, Louisiana, Mo.: The first instalment of the theatrical roster for the present season appeared in THE MIRROR of Sept. 9. It may be obtained by addressing this office.

J. B., New York city: 1. An advertisement in THE MIRROR might secure the desired position. 2. The attraction mentioned is not yet booked to appear in New York this season.

X. Y. Z., Baltimore: 1. He did. You can get it at the usual price by addressing the person you name. 2 and 3. Consult the roster of companies published by THE MIRROR this season.

A. NICHOLAS, New York city: 1. Cognell, and played Napoleon and Jane Hading Josephine in the production of More than Queen in Paris. 2. Miss Arthur was born at Hamilton, Ont.

F. H. MEADE: The only way to supplement the information of the kind published by THE MIRROR is by writing to the managers individually, but it is doubtful if in many cases they would give it.

A. J. M., Boston: 1. The song "If the Waters Could Speak as They Flow" was written by the late Charles Graham. 2. We find no record that the actress named ever appeared in E. S. Willard's company.

F. L. N., Florence, Mo.: You can write to the vaudeville stars whom you think your play would suit and give them a synopsis of plot and situations. If the synopsis happens to strike the fancy of some player he will probably communicate with you and you can send him the play to read. If he takes it you can settle terms with him. The limit for a legitimate sketch in vaudeville is twenty-five minutes.

MARY ELIOT SEAWELL: "If an author sends two typewritten copies of a play to the Librarian of Congress and remits one dollar with the copies will it secure for the author of that play a copyright security, and protect the author's rights and hold other parties from producing or pirating the play?" In answer to this, and to inform other persons, THE MIRROR will quote the outline of the laws protecting ownership of plays drawn by ex-Judge Dittmerhoefer for the American Dramatists Club:

There are two remedies for the protection of dramatic works; one under the Federal Copyright Law and the other at common law, known as stage or proprietary right. At common law nothing is required but to keep the work in manuscript form; that is to say, it must not be printed for sale or circulation. To acquire a valid copyright, the law must be strictly followed. It requires: First, that a printed copy of the title page be filed in the office of the Librarian of Congress at Washington; second, that the work be printed within a reasonable time after the filing of the title page; third, that two printed copies of the work be filed in the same office on the day of publication; and lastly, that a notice of the copyright be printed on the title page or on the next succeeding page of each book. Whether typewriting is printing within the meaning of the law has not as yet been finally decided by the courts, and it is therefore safer to file printed copies in the Librarian's office. Copyright can be enforced only in the Federal Court, but stage right may be enforced in the State Courts, and also in the Federal courts where the parties to the action are residents of different States. Under the amendments to the Copyright Law passed by Congress, the remedy has become effective. The pirate producing a play or opera for profit is liable to imprisonment not exceeding one year, as in a thief who steals any other species of property; and an injunction granted by a United States Circuit Court is made operative and enforceable throughout the United States. Until the passage of these amendments, such an injunction could be evaded by going into another Circuit than the one in which it was granted. In addition to these new remedies, the old remedy, imposing a penalty not exceeding \$100 for the first performance, and \$50 for each succeeding performance, remains. Until the amendments to the Copyright Law, commonly known as "The International Copyright Law," were adopted, a non-resident alien could not acquire an American copyright. That disability has been removed from the residents of such foreign countries as grant to American citizens reciprocal rights, provided they comply with the provisions of the law.

## PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress from Oct. 27 to Nov. 2, 1899.

AN SING'S GENUINE OPIUM DEN. By Fred Leighton.

THE DEAF PAGE. By Martha Elizabeth Brun.

FOR THE SAKE OF THE DUCHESS. By Forbes Dewson.

GLENSHIRE. By Thomas F. Glancy and John A. McCarthy.

THE PROPHET. By Thomas F. Glancy.

GOD FOR THE RIGHT. By James R. Fagan.

KIDNAPPED IN NEW YORK. By Barney Gilmore.

THE MARRIAGE. By Sir William Young and Louise de la Ramé.

MILK FIFT. Adapted by Joseph R. Griesmer from the French of Dumanon and Carre.

MY FRIEND FROM ARKANSAS. By Robert Sherman.

ONE OF ABE'S MEN. By Ernest Landon.

ROMANCE VERSUS REALITY. By Odell Williams.

## LETTER TO THE EDITOR.

CANADIAN DUTIES ON PRINTING AND SCENERY.  
HER MAJESTY'S THEATRE,  
MONTREAL, Nov. 18, 1899.

To the Editor of The Dramatic Mirror:

Sir—I notice an editorial in THE MIRROR this week on the situation in Canada, in which reference is made to the standing block of customs duties which detains managers of first-class attractions from visiting the Dominion. Of course, I do not undertake to speak for the smaller towns, but as far as Montreal is concerned, I think it unjust that the matter of duty on scenery and printing should be used as an argument against visiting the metropolitan city of Canada.

Take, for instance, the business done by all (with-out exception) of the leading stars and comic opera companies in Her Majesty's Theatre here during the past twelve months. Of course farce comedies don't count. The gross receipts have very seldom run below \$5,000 on the week, and have gone above \$7,000.

The average duty on printing (according to the amount we require for billing the city) very seldom exceeds \$15 to \$20. We must not figure the freight charges or express charges, as they have to be paid in the United States as well as here. The duty on scenery, which is made ridiculously low in the case of brand new scenery, has never, to my knowledge, exceeded \$20 to \$25. Consequently, at the outside, \$50 is away above the average duty on scenery and printing combined. There is no duty, as you know, on costumes or musical instruments, those being regarded as "tools of trade."

Fifty dollars represents the modest amount of one per cent. on a week of \$5,000 gross! Surely one per cent. (and in nine cases out of ten, less than one per cent.) should not deter any manager from coming to Montreal.

These few statements which I have put forward, and which can be vouched for by several leading New York managers, ought to be worth giving to the profession in defence of a much-abused theatrical centre. Believe me, yours very cordially,  
FRANK MURPHY.

## THE USHER.



The *Times* of Washington complains of the stupid character of the bookings made in New York for the National and Columbia theatres.

The bracketing of similar attractions in that city continues to be a matter of comment, especially as the centralizing of a large part of the booking business, it was claimed at the outset, would prevent the clashing of companies of the same kind and would give theatregoers a pleasing variety of entertainment.

The *Times* notes that some time ago four comic opera companies were "presented" in a bunch. A few weeks back Washingtonians were regaled with what the *Times* describes as "a convention of Shakespearean narrators." And during the next three weeks no less than six farces are scheduled—farces of the sort modestly described as "spicy" by their sponsors, but frequently characterized as "indecent" by persons not interested in their profits or losses.

The *Times* asserts that the concern responsible for the Washington bookings "should be able to send the attractions of its clientele about as a clever player sends his chessmen. If it cannot do this, the chief reason assigned for the existence of the great and good body is not a reason at all."

In this connection a story I heard at a dinner table the other night is apropos.

A wicked manager died. He appeared at the gate of heaven. Peter looked in the great book for his account. It showed not one credit for a good action while on earth. The visitor was directed forthwith to the elevator and taken down to the portal of Hades.

He was received as a distinguished arrival by His Satanic Majesty. Before consigning the manager to eternal fires the host showed him around the vast cuisine.

He saw a large caldron full of stewed ministers, a larger one filled to the brim with boiling lawyers, and a mammoth grill-room over whose coals a great quantity of had people were being subjected to various styles of a la diable cookery.

When they had completed the rounds, the wicked manager happened to look above at the roof of a vaulted passage, and he saw hanging therefrom what looked like the herbs he remembered having seen as a child suspended from the rafters of the maternal garret.

"What are those things up there, Betsy?" he inquired.

"Those," answered His Majesty, "those are theatrical men who thought they could control the theatrical business and reduce theatrical bookings to a scientific system. They were too green to burn, so they've been hung up there to dry!"

Andrew A. McCormick, treasurer of the Actors' Fund and chairman of its Benefit Committee, deserves unstinted credit for the magnificent performance for the Fund at the Broadway Theatre last Thursday afternoon, which netted the largest amount of money the charity has received in years from a single benefit.

Mr. McCormick personally secured the attractions and worked heart and soul for this notable result. To him and to the artists who gave their services belongs all the praise.

In view of this fact and of the other fact that the managers who resigned from the Board of Trustees of the Fund for personal reasons a year ago last Summer—and those affiliated with them—did nothing whatever for the benefit at the Broadway, it is amusing to find the *Mail and Express*, or rather its dramatic contortionist, attributing the immense success of that affair to these very men!

Why not include the man in the moon in these acknowledgments? He had as much to do with the benefit as those named by the ex- or otherwise press-agent employed by the *Mail and Express*.

Make Way For the Ladies is another contribution to the rapidly growing list of objectionable farces that are being emptied upon the American stage through the transoceanic connection with the French dramatic sewer.

The *Sun*—which inevitably rebukes pieces of this description when they are not given under its favorite managerial auspices—describes the disgusting scene in this play in such a manner as to excite the curiosity of the prurient, and ingeniously extenuates its indecency of action by pointing out that the man and woman participating in it are supposed to be husband and wife.

The *Journal's* frothy and flippant critic is less gingerly in characterizing this exhibition. "It may be a jolly entertainment," he re-

marks, "to see a leading man behaving himself like an enraged tomcat, but it is not good form. The conduct of conscienceless felines need not necessarily be imitated in a drawing room."

Where and when will the flow of stage indecency end?

## THE ACTORS' FUND BENEFIT.

An emphatic success, from every point of view, was the benefit to the Actors' Fund of America given at the Broadway Theatre last Thursday afternoon. The programme was a long and interesting one, in which there were no disappointments, and the receipts were the largest of any benefit the Fund has had in recent years. They amounted to \$4,507.50, of which \$4,125 came from the sale of seats, while the remainder was realized from the programmes, which were sold by "Aunt" Louisa Eldridge and a corps of attractive and persuasive actresses, and from other sources.

Sir Henry Irving was, of course the most notable of the volunteers. He presented Conan Doyle's one-act play, *Waterloo*, in which he was assisted by Lawrence Irving, L. Betmore, and Brenda Gibson. Mrs. Fiske and her company gave the first scene of the third act of *Becky Sharp*; Julia Arthur and her company were seen in the coronation scene from *More than Queen*; Mrs. Hilary's *Regrets* was played by John Drew and Isabel Irving; the first act of *A Rich Man's Son* was given by William H. Crane and his company, and the *Way Down East* company appeared in a scene from that play.

Nick Long and Idaline Cotton gave their specialty; Eugene Cowles, Richie Ling, Josephine Jacoby, and Fougere sang; the *Cragg Family* did their acrobatic act, and Victor Voss whistled.

The success of the benefit was due largely to the efforts of Andrew A. McCormick, under whose

## THE STOCK COMPANIES.

The Valentine Stock company produced *Turned Up* at the Grand Theatre, Winnipeg, Nov. 6-11. Robert Evans as the undertaker made a hit in the eccentric character role and Kate Blanche as Cleopatra was excellent. Jessie Bonstelle made a sweet Sabina Medway and her gowns were much admired. The others in the cast were Ed R. Hawson, Charles Fleming, Jack Weller, Edmond Whitty, Ed N. Leonard, Mary Taylor, Beulah Watson, Norah Croome. The School for Scandal was given Nov. 13-18.

Louis Dean, of the Modjeska company, states that he has secured an extended lease on the Grand Opera House, Winnipeg, Manitoba, and will open the house June 4 with a high-class stock company. Mr. Dean promises the strongest stock organization that has ever played Winnipeg.

As there is no heavy role in *Young Mrs. Winthrop*, Walter D. Greene, of the Woodward Stock company, Kansas City, took a well earned rest last week and visited friends in Omaha, where he was a favorite during his long stay there with the Woodward company.

The Philadelphia press highly praised Ethel Browning's performance as Florence St. Vincent Brown in *The Banker's Daughter* at the Grand Avenue Theatre.

The Théâtre Français Stock company, Montreal, presented *Forgiveness* last week. The role of Jack Diamond was splendidly played by Lucius Henderson, and Thomas J. McGrane as Daniel Peabody gave an excellent character sketch. Frederick Webber was also good as Willard Graham. Others in the cast were Edwin Summers, Alden Bass, Frank Nelson, Harry Karger, Lillian Schovell, Helen Holland, Pansy Driscoll, and Helen Byron. Miss Byron played the role of Jack Diamond's wife in a manner worthy of more than ordinary praise. This week *Gloriana* will be played. Tuesday, Nov. 21, is Bishop's Col-

## GOSSIP OF THE TOWN



Myrta French, Eau Claire's favorite soprano, is pictured above as Mabel in *The Pirates of Penzance*. She is now touring as prima donna of the Andrews Opera company. At home on vacation Miss French generously sang in concert for the benefit of the New Richmond sufferers by the devastating tornado, and was greeted with such applause as had never before been heard in the Opera House. At Minneapolis she was engaged in concert before a crowded house of music lovers. An opera benefit, with *The Pirates of Penzance*, was tendered to her in Eau Claire by an amateur company, with the Northwestern Orchestra. The Grand Opera House was crowded with the most brilliant audience ever assembled in its walls. The audience arose, en masse, at her appearance, and the critics pronounced her Mabel perfect. This young artist is said to have advanced wonderfully since her first appearance as Mabel in Philadelphia in May, 1898, where she was unanimously praised by the press. One of her critical admirers has said: "She now stands among the best high sopranos. Her talent for the stage is significantly manifested in her conception and characterization of the roles she essays; and her versatility is admirably exemplified in her frivolous Mabel, her love-stricken Martha, and her broken-hearted Santuzza."

Mrs. F. Gonzalez, last season with Marie Wainwright, has made a conspicuous success as Betty Flanagan in *The Patriot Spy*.

While playing at Martinsburg, W. Va., recently, Charles Mortimer and his manager, Boyd Carroll, drove thirty miles to "Wild Goose," the magnificent homestead of Mr. and Mrs. R. D. MacLean (Odette Tyler), at Shepardsdown, and were hospitably entertained by the keepers in the absence of the owners.

Anna Boyd returned to New York last week from Philadelphia, whither she went to attend the funeral of her brother.

The last week of *Children of the Ghetto*, at the Herald Square Theatre, has begun. Robert Edson succeeding Frank Worthing in the cast, Rosamond Morrison replacing Blanche Hates, Ellen Burg assuming Miss Morrison's original role, and Gus Weinburg taking the place of Richard Carle. The company will sail for Europe next week to open at the London Adelphi Theatre on Dec. 9.

Adelaide Cushman Morgan underwent an operation last week at the Presbyterian Hospital in this city.

The company engaged by Frank L. Goodwin and Will O. Wheeler for David Belasco's play, *La Belle Russe*, includes Rose Stahl, William Bonelli, John Ince, Jr., Frederick Cook, Eliza Hudson, Little Gertrude, and others. The tour will begin Nov. 28, and the first few weeks will be devoted to New England towns and cities. A flood of applications for the attraction followed the appearance of the management's card in last week's *Minion*. Following the New England tour the play will be taken through Pennsylvania and New York, and then West. The selection of Miss Stahl and Mr. Bonelli for the part of Gertrude Calthorpe and Dudley Brand respectively, is considered a happy one, and has evidently added to the interest that is shown by theatre managers in the production of this play.

Ernest Bond has arrived in New York from England, bringing with him scenic models of the English melodrama, *The Heart of London*, which will be produced here by Sol Myer.

Eugene Santley will resign from Fabio Romani on Nov. 25, and will return to New York.

Annie Allt has resigned from *The Sporting Duchess*, and is at St. Luke's Hospital, Chicago, where she will undergo an operation.

A copyright performance of Clyde Fitch's version of *Sappho*, now being played by Olga Nethercole, was given by members of *The Belle of New York* company at the Shaftesbury Theatre, London, recently. Edna May read the title part.

The Lilliputians will be seen in *A Pupil of Magic*, at the Olympic, London, during the holidays.

Waltz and Ardell have sued Blaney and Vance to recover \$105, alleged to be due as salary while with *A Boy Wanted*. Attorney M. Strassman represents the claimants.

Fannie Gonzalez fell down stairs and dislocated her right wrist while playing in *A Guilty Mother* at the High Street Theatre, Columbus, O., on Nov. 16.

James H. Alliger, at his home, Orange, N. J., has one of the tiniest dogs known. It is a pug, eight months old, weighing not quite a pound, and is just eleven inches in length.

An anonymous gift has been made to Dartmouth College for the best comedy written by a member of the senior or the junior class before May 1, 1900. The first prize is \$65 and the second \$35.

Carrie Rose is seriously ill at her home in this city.

It is said of the late Joseph Hurst, who died recently, and who had been in charge of the box-office of the Lyceum Theatre, London, for thirty years, that only once during that period had he witnessed a performance at the Lyceum in its entirety.

D. V. Arthur will direct the road tour of *The Adventure of Lady Ursula*. William Morris will play the part originally taken by E. H. Sothern. The season will open about Christmas.

It is said that preparations are making for a reproduction of *The Choir Invisible* in New York or Boston after the holidays.

Sherman McVenn, Otis Hasty, Billy A. Griffin, Johnnie Philiber, Robert A. Gibler, and George H. Kempshall, of Two Merry Tramps, were initiated by the Parsons, Kan., Elks on Nov. 15.

Grace Fertig is playing her original role, Mary Ramsey, in *An Indiana Romance*.

Harry J. Kidding has been called from his position as advance agent of Clifford and Huth to become their manager, in place of E. J. Snyder, who goes with Walker Whiteside.



ROSELLE KNOTT.

management the entertainment was given. Manager Jacob Litt gave the use of the Broadway Theatre for the occasion.

## AN ESSAY BY JOHN DREW.

John Drew in the *Independent* of Nov. 9 has an essay entitled "Changes and Tendencies of the American stage." He thinks that "the greatest change perceivable in the realm of the drama during the twenty years" that he has been an actor "is to be found in the physical character of her temples," and that along with the great progress in theatres there has also been a great advance in theatrical scenery and costumes. Mr. Drew sees on the stage to-day "a large number of excellent light comedians, and almost as large a number of actors who are capable of doing extremely good 'character' and 'serious' work," but he deploras the absence of tragic actors of the first-class and writers of tragedy. With a suggestion of humor Mr. Drew notes that "there is less muscular exertion about the actor's work to-day than there was twenty or thirty years ago," but he believes that in other respects it has grown more arduous. After reminiscent reference to his own experiences the essayist declares that the actor must, like the soldier, be above human weakness and always at his best; that in spite of this the pressure at the bottom of the dramatic ladder increases and that many young and sanguine persons who enter the theatre hoping for ease and fortune are doomed to bitter disappointment, and he concludes with the opinion that in America the influence of the stage is on the side of morals, although he thinks that the moral teaching of the stage always should be by suggestion rather than direct.

## ROSELLE KNOTT.

On this page is printed an excellent portrait of Roselle Knott, who has just been engaged to originate the part of Lygia in the production of *Quo Vadis*. The promoters of the play could not have made a better selection, as Miss Knott is by temperament and grace particularly adapted to the role of the young Christian girl. Possessor of a magnetic personality, a sympathetic voice and a handsome face of the Southern type, with dark eyes, she is an actress of intelligence and force. As Nourmahal in *The Cherry Pickers* three seasons ago Miss Knott scored a pronounced success by her capital performance. In the leading roles with Robert Mantell the following season she improved this favorable impression, and last season with the Lieber Company's production of *The Musketeers* her work was again an artistic feature.

lege night at the Français. This is the biggest night in the year at this theatre.

The setting to the third act of *The Banker's Daughter* at Hopkins', Chicago, last week was one of the most sumptuous ever attempted by a stock company. It compared favorably with any of its kind ever seen in Chicago.

Frank Losee personally directed the rehearsals of *Shatt No. 2*, his old success, which is being played this week by the Hopkins' stock company.

Willard Curtis has been specially engaged, through J. J. Spies, to play Little Billie in the production of *Trilby* by the Cummings Stock company, Toronto.

On Nov. 26 the Neill company will present for the first time on any stage a new historical drama called *Benedict Arnold*, and written by W. L. O'Brien, a Minneapolis newspaper man. James Neill will appear as the hero, Edythe Chapman as the heroine, and Benjamin Howard will be seen in the title role. The Neill company will have finished on Dec. 2 the longest and most prosperous run that has ever been enjoyed by a theatrical organization in Minneapolis and St. Paul, covering a period of seven consecutive months. The gross receipts for the twenty-seven weeks already played are said to have exceeded the sum of \$100,000, an average of \$4,000 a week. A dinner was given by leading merchants of Minneapolis at the Minneapolis Club on Nov. 7 in honor of James Neill. Among some of those present were Governor John Lind of Minnesota; Mayor Gray of Minneapolis, and Mayor Keifer of St. Paul. The Neill company will visit the West and Honolulu during the coming Winter. The tour will be under the direction of Charles Astor Parker. Next month the company will present for the first time on any stage a play by Charles Alf Williams, of the Cincinnati *Enquirer*, entitled *The Awful Life of a Lawful Wife*. James Neill will appear as the hero and Edythe Chapman as the heroine. The play will be staged under the direction of Robert Morris.

The stock company at the Standard Theatre, Philadelphia, played *The Turn of the Tide* to the customary large houses last week. Charlotte Tittell and Mortimer Snow in the leading roles received their usual flattering receptions. This week an elaborate scenic production of *The Victorian Cross* is being played. Mr. Snow, besides playing the leading business, is now stage-manager. Beatrice Ingram is the new soubrette, and Susie Willis opened this week with the company to play heavies. Next week *The Pulse of China* will be played for the first time on any stage.

**Week Ending November 25.**

**Brooklyn.**

**ACADEMY OF MUSIC:** (357 1/2 4th Avenue.) Closed.  
**FAIR** (2nd Fulton St.). JASON OPERA TROUPE in Fra  
Diavolo.

**HYDE & NEWMAN'S** 360 1/2 2d Ave. St. VAUDEVILLE  
NOVELTY DRUGS AND, and South St. VAUDEVILLE.  
**GRAND OPERA HOUSE** (2nd Pl at Fulton St.).  
THE NEW MINSTRELS in Six Boodles.

**UNIQUE** (184-186 Grand St.). THE LITTLE ROYAL BUR-  
LESCQUES.

**EAGLE** (Grand Ave. and Fulton St.). Opening Announced

**THE AMPLION** (52-54 Bedford Ave.). WHY SMITH LEFT  
HOME.

**STAR** (36-38 7th St. at Fulton St.). THE RENTZ-SANT-  
EMING. IN 300 South 2d St. ST. BRYANT AND WATSON'S  
AUSTRALIAN BURLESQUES.

**COLUMBIA** (4th Avenue, 11th and Adams Sts.). WILLIE  
COLLIER in MR. SMOOTH.

**GAYETY** Broadway and Livingston St.). WILLIAM BARRY  
in THE RISING GENERATION.

**LYCEUM** (Montrose Ave. and LeRoy St.). NAT BLOOM-  
FIELD (Smith and Livingston St.). THOMAS E. SHEA in  
REPERTOIRE.

**MONTEAU** (36-38 Fulton St.). EMPIRE THEATRE COM-  
PANY in LORD AND LADY ALICE.

**MUSIC HALL** (Fulton St. and Adams Ave.). VAUDE-  
VILLE.

**Knickerbocker—The Elder Miss Blossom.**

Comedy in three acts by Ernest Hendrie and Metcalfe Wood. Produced Nov. 20.

Andrew Quick, F. R. S.	W. H. Kendal
Christopher Brown	John W. Ford
Mr. Twentymans	Frank Weston
Her. Arthur Leacraft	Budde Harding
Trevell Jones	Rodney Edgcombe
Withers	F. F. Ames
Sophia	Edna C. Jones
Mrs. Wells	Nellie Campbell
Cooper	Mary Kilpack
Dorothy Blossom	Mrs. A. H. Tapping

The Knickerbocker Theatre was filled last evening by the largest audience of Mr. and Mrs. Kendal to whom the appearance of these players in a new play is an event looked forward to with pleasurable anticipation. The two stars were welcomed with the utmost cordiality, and the play was greeted with the courtesy that one extends toward a stranger introduced by a friend. The Elder Miss Blossom came before a New York audience after having been performed in England, where it was considerably praised, and in several American cities, where it earned both approval and patronage.

The plot is a simple one. Andrew Quick, a gentleman of science, while visiting the Blossoms on the eve of his departure for the wilds of Africa, has fallen hastily and desperately in love with the daughter of the family, Sophia. He has written a proposal of marriage to her, directing it to "Miss Dorothy Blossom," the name that he found on a handkerchief purloined from the young woman. The letter, of course, came to the hands of Sophia's aunt, the lady being herself in love with Quick, sent her acceptance to the explorer as he was starting upon his long journey. He remained in Africa for three years, out of reach of Her Majesty's post, all the while believing himself to be engaged to the younger Miss Blossom. The elder Miss Blossom, on her side, spent three years of happiness in her English home, thinking of the man she loved and who, she believed, loved her.

At the beginning of the play preparations are making for the coming of the groom, and it is planned that the wedding shall take place immediately after his arrival. The long absent explorer makes his appearance, and seeing Sophia first, greets her with the warmth of a lover. She, thinking that his endearing words merely indicate that she is to come into possession of an unusually affectionate uncle, accepts his caresses with good grace, though with some suspicion. This, however, gave Mr. Kendal an opportunity for the display of his best talents in the direction of comedy. The commitment of the groom at the attitude of his supposed fiancée, his halt disappointment, and at last his perplexity were shown capitally, though through it all the mannerisms that the actor seems unable to shake off were rather painfully noticeable. When the true situation is made clear, Quick decides that in justice to Dorothy and to himself he must explain at once to the aunt that he really loves the niece.

The second act brings about this explanation, awkward and distressing enough to the explorer, but verging on the tragic to the affectionate spinster. She is seen in her home receiving the wedding gifts, and radiantly happy. When Quick comes to her, he is brought to a realization

The Henry V. Donnelly Stock company presented *A Fool of Fortune* at the Murray Hill Theatre last night in a manner so spontaneous and artistic that the performance came near being the best that the company has given this season.

awarded damages amounting to \$6,300. This finding was affirmed by yesterday's opinion.

## A black and white caricature of a man in a military uniform. He is wearing a bicorne hat with a star on the front. His jacket has 'BRITISH' written on the collar. The drawing is signed 'MORTON' and 'Randy' in the bottom right corner.

2nd Week December 4 and later time open.  
Academy of Music, Cumberland, Md.

### AMERICAN ACADEMY MATINEE.

The senior students of the American Academy of Dramatic Arts appeared at the Empire Theatre on Friday afternoon in the second of its series of performances for this season. The audience was large and contained many persons distinguished in the artistic world.

Of the three plays presented the most important, and, to the student of the drama, the most interesting, was *The Fan* (Il Ventaglio), a comedy by Carlo Goldoni, done into English by Helen Zimmers. Never before, it is believed, had an English version of a Goldoni play been presented on a New York stage, and, indeed, but for La Locandiera, which was acted here by Duse, the works of the great Italian reformer have been unknown here. *The Fan* is a fair example of Goldoni's style of composition. The plot is simple even to the point of silliness, and the complications that arise over the passing from one to another of the troublesome fan are tiresome to a modern audience. The almost literal translation made by Miss Zimmers displays all the crudities of the author's dialogue, and in order to appreciate the true value of Goldoni's work one must needs keep in mind the fact that he was the first Italian writer of comedies to set down the actual speeches to be delivered by his characters. When this is considered one cannot help admiring the genius that created the sharply contrasting characters, and out of the chaos of the ancient Italian comedy stage brought forth the works that present forcibly and picturesquely the manners and customs obtaining in Italy during the first half of the eighteenth century.

The *Fan* was presented under the direction of Edward E. Rose and Charles Jehling in as nearly as possible the old Italian fashion. The costumes were accurate and the stage pictures were well managed. The cast was as follows:

Count Rocca Marina	Francis T. S. Powell
Baron Cedro	Carl Ekstrom
Signor Everist	Devi Blount De Mille
Coronato	Frederick Putnam Bond
Moracchio	John Hons
Crispino	N. L. Jelenko
Trusino	Halcombe Bacon
Limacato	E. C. Turner
Tugino	Sumner Gard
Scavocchio	Ralph Yoerg
Signora Coltrude	Minnie Beckwith
Candida	Florence Alleyne
Nina	Mabel Dixey
Suzanna	Josephine Gautier

The young players were nearly all satisfactory in their roles and all entered into the spirit of the quaint old comedy with sincerity. Mabel Dixey as Nina deserves especial praise for her vivacious acting and her excellent facial and vocal expression. Francis T. S. Powell was a mannerly Count, thoroughly in the part and well high perfect in his by-play. N. L. Jelenko as Crispino was capital in his pantomime, and Frederick Putnam Bond gave a delightfully humorous impersonation of Coronato. Some of the others in the cast delivered their lines rather monotonously and were somewhat awkward in bearing.

Immediately preceding *The Fan* a little drama of English provincial life, by Evelyn Sharpe, entitled *Drusilla*, was presented. The authoress is known on this side chiefly by her short stories that have appeared during the last four or five years in *The Yellow Book* and other English publications. With the performance of *Drusilla* she was introduced in the role of a dramatist. Her plot is not original, nor are the characters employed in setting it forth new to the stage. The simple story is of an orphan girl, Drusilla, a maid of all work at a Yorkshire tavern, who for eight years awaits the return from Australia of her landlady's son, whom she expects to wed. He comes at last, bringing with him a fashionable wife. At the end the heroine sacrifices her love, and, in order to save Dick from an embarrassing situation, agrees to marry the uncouth village carrier, Amos Gurney. There is in the little play a mingling of quaint humor and pathos that suggests Dickens. The characters are natural and well drawn, and the story is set forth plainly and with considerable dramatic strength. A more experienced dramatist would have written fewer soliloquies, and more experienced players than those of Friday afternoon would have played the earlier scenes of this drama in a far quieter key. Yet despite these faults the play and the players made a favorable impression. The parts were distributed thus:

Mrs. Brandon	Marie H. Moore
Dick	Halcombe Bacon
Drusilla	Dorothy Ames
Amos Gurney	Eva Watson
Will Horne	James McKean
Mrs. Kempster	Samuel Stone
	Margaret Parnell

Eva Watson in the name part gave a conscientious, artistic and touching impersonation of a lower middle-class English girl. The keynote of the characters is in its wistfulness, and so admirably did the actress express that in the tone of her voice, in her eyes and in the movements of her hands that she gained sympathy immediately. Only once did she fail to satisfy, and that was at the very last, when she delivered a melodramatic speech in a theatrical fashion. The others in the cast were acceptable. Samuel Stone being especially worthy of commendation for his clever character acting in the role of Will Horne. Albert E. Drinkwater's one-act comedy, *After Thoughts*, was the first play of the afternoon's performance. The story is a clever though slightly impolite one, and the dialogue is bright and pointed. Philip Deane-Nichol, a barrister, living at Henley, is fearful that his young wife's carelessness in leaving her studio windows open will result in the invasion of the house by burglars. He plans to engage an eccentric friend to enter the room in the guise of a thief for the purpose of frightening Mrs. Deane-Nichol. The latter discovers the plot, and when a real burglar enters the room, and is discovered after a very humorous scene, and the play ends with a very pretty and strong dramatic climax. The little comedy was acted by the following cast:

Philip Deane-Nichol	Ralph Yoerg
Mike Toddy	James McKean
Hodges	William Lamp
Margaret Deane-Nichol	Charlotte Townsend

Charlotte Townsend played the trying role of Margaret with an authority and grace rarely to be found in players of little experience. She displayed unusual ability in bringing out the light and shade of the humorous scenes. James McKean as Mike Toddy gave an impersonation that places him among the most promising of the Academy's students. The other parts were satisfactorily played.

The third matinee will be given on Dec. 14, when three new one-act plays and a new pantomime will be performed.

### AN OPERA COMPANY HELD UP.

The Azzali Imperial Italian Opera company, forty-two in number, conducted by Augusto Azzali, arrived in New York Harbor last Thursday on the steamship *Principe*. There was Nice Barbareschi, and Turconi Rulli, and Teresina Alinda, and Luigi Lucenti, and Bellagamba, and Castellano, and all the rest. They were on their way from sunny Italy to Guatemala, and meant to go from here by rail to New Orleans. The officials got confused upon sight of such an array of talent and beauty, and overlooking the fact that the company had come in first-class, they bundled them up all day in the Barge Office and cooped them up just as if they were common ordinary immigrants.

Protestations and pleadings were in vain. Impresario Azzali kept out of sight, and, until he should appear, the officials declared that the imprisoned Italians must remain in captivity. Prominent Italians were appealed to, and they, in reply, were received from the capital, however, the much wanted Azzali turned up, produced evidence that the foreigners were merely passing through these United States, and the company were released in the Italian quarter over night and then set out for New Orleans. But their notions of American hospitality were very much warped.

### HONOLULU'S THEATRES.

Max Herol, manager of Konorah in her round-the-world tour, sends to THE MIRROR, from Yokohama, Japan, the following communication that will be of interest to managers who contemplate a trip to the Far East:

The half-way house to the Orient and to Australia is Honolulu, where there is a first-class theatre, the Honolulu Opera House, owned by a stock company. The house has about 30,000 inhabitants, including 4,000 Americans, 3,000 English, 1,500 Germans, and 200 French. All the better class of natives speak English, as do most of the Japanese, of whom there is quite a colony. The theatre is in an excellent location, and has a seating capacity of 700 in the parquet and balcony, while the gallery, which is in the rear of the balcony, holds 300. There are six boxes. The rental is \$75 for one night and \$175 for a week of three performances and one matinee. It is customary to give performances only every other night. For a week's engagement a change of bill is necessary at each performance. The rental includes only the use of the house, stage, scenery and lights. The salaries, stage hands, electricians, doorkeepers are paid by the attraction at union rates. The lights are electric and are ample. The depth of stage is 33 feet, width between fly galleries 25 feet, height to gridiron 40 feet, proscenium opening 25 feet. There are ten dressing rooms with running water, sixteen sets of modern scenery and a number of set pieces, also a fair line of properties. A good orchestra of any size can be had. The usual prices of admission are 50 cents, 75 cents and \$1, but Nat Goodwin and some other attractions have charged 50 cents, \$1 and \$1.50. A government license of \$5 for each performance is required.

Advertised at the time of my departure were Clay Clement and the Boston Lyric Opera company. Mr. Clement played from Oct. 12 to Oct. 30, in a repertoire comprising *The New Dominion*, *The Lady of Lyons*, *The Bells*, *A Rough Diamond*, *A Southern Gentleman*, *Hamlet*, *The Cordian Brothers*, *The Two Orphans*, *A Scrap of Paper*, *The Mountebank*, *Caste*, *A Celebrated Case*, and *London Assurance*. The Boston Lyric Opera company opens Oct. 31 for thirty-two performances. Season tickets have been sold by subscription at \$40, half season \$24; prices for single performances \$2, \$1.50 and 50 cents. Forty people—eighteen principals—are promised.

The Orpheum Theatre, a vaudeville house, which is not connected with the Orpheum circuit, has a constant stream of new acts, and has just back of the business portion of the town. It is owned by a stock company and managed by J. C. Cohen, and Frank W. Boggs is stage manager. The capacity (all ground floor) is about 750. The stage is small and the scenery is poor. The weekly changes of bill take place on Thursdays, as the steamer arrives Wednesday. Prices 25 and 50 cents. James F. Post of Ashby, is negotiating with some Honolulu business men for the building of another vaudeville theatre, but nothing definite has been decided.

The Konorah Company will open its Japanese engagement at Yokohama Oct. 21.

### BOOK REVIEWED.

"VANITY FAIR." By William Makepeace Thackeray. (Becky Sharp edition.) Harper and Brothers, New York and London.

Harper and Brothers, the original publishers of "Vanity Fair" in America, have just issued the "Becky Sharp edition" of Thackeray's most widely popular novel. The new edition, printed from handsome plates on fine paper, is illustrated with forty-eight half-tone reproductions of photographed scenes and characters in the play. Becky Sharp, now presented at the Fifth Avenue Theatre by Mrs. Fiske and her company, including the frontispiece of Mrs. Fiske in the title-role. There is given also the cast of players engaged in the representation and a synopsis of the scenes.

To the lovers of Thackeray's writings, and their number is beyond count, this book must possess extraordinary interest, as it must also to every one that has enjoyed the play and the remarkable use of character studies offered by its interpreters. The faithful reproduction in the play of the spirit and people of "Vanity Fair" is strikingly emphasized by the use of pictures of the play's characters and scenes in illustration of the book. Their complete and exact truth is at once remarkable and admirable, leading to the wonderful creation of the novelist's fancy attained.

The book is beautifully bound in yellow cloth, stamped in red and black, and is supplied in a neat pasteboard case. It will prove one of the most attractive and valuable of holiday gifts for lovers of books as well as of plays.

### ENGAGEMENTS.

Bratton Kennedy, with Daniel Frohman.  
Helen McGregor, as leading woman for The Gannet's Mate.

The Chappelle Sisters, with Robert Fitzsimmons.  
Vera Mae Kelle, with Gracie Emmett.

J. C. Nugent, for the lead in An Indiana Romance.  
Edmond Mulkey, as leading baritone with The Little Hussar.

Nell Twomey, for a special three weeks' engagement in We-Us of Tennessee.  
Robert Hilliard, John Mason, Grant Stewart, Charles W. Butler, Philip Cunningham, Hilda Spong, and Grace Elliston, for Wheels Within Wheels.

W. S. Hart, Henry Lee, Edmund Collier, Frederick Perry, Emmet Corrigan, Charles J. Wilson, George Frederick, Henry Devere, Robert Mann, Charles Craig, Henry Montrose, William Ford, Corona Ricardo, Mabel Bert, Adeline Adler, and Mary Shaw, for Ben Hur.  
Robert Gemp, for Man's Enemy.

Jack Ferguson has resigned from On the Suwanee River company to join the Lester Walter Stock at Lancaster, Pa.

Albert Branning, Samuel Edwards, E. P. Wilkes, J. Brandon Tynan, Olive Redpath, Mrs. Mary E. Fanny Young, Frances Joffe, Ethel Norman, Catherine Black, and Janet Hudson, for Naughty Anthony.

Mr. and Mrs. Harry Rogers, Mr. and Mrs. Will Mack, and Carra Melbourne, with the Maxwell Stock company, having resigned from the Howard Dorset company.

Mary Marry, J. C. Hooper, Carl J. Bretz, Frank Yearnce, and Clara Suttle, with the Howard Dorset company.

The complete cast of principals for A Greek Slave, to be produced at the Herald Square Theatre Nov. 28, will comprise Dorothy Morton, Minnie Ashley, Kate Michelson, Marion Singer, Ethel Brougham, Agnes Palmer, Adine Bouvier, Mattie Atherton, Inez Rae, Hugh Chivers, Alexander Clark, W. Thompson, Ole Norman, and William Maitland.

Jessie Wallack-Dixon, especially engaged for the juvenile role in On Land and Sea, at the Third Avenue Theatre this week.

Louise Milcher, for the Klint-Hearn company, succeeding the late Cara Ernest in leads.

Charles Green, for the Elroy Stock company (A.), joining at Lawrence, Mass., for his second season under J. Harvey Cook's management.

Cora de Anguera, for Ben Hur.  
Asa Lee Willard, for the lead in My Son Ben.

Elma Cornell, Little Ada Jones, and Frank Updegraff, with Charles Mortimer.

Edwin Mordant, T. C. Hamilton, J. Kearney, J. Palmer Collins, Frank Winsell, Tom Peasly, Charles McCloskey, Harry Lyons, Carrie Sanford, Lou Ripley, Maggie Weston, Helen Hardy, and Bijon Boris, for Wicked London. Arthur G. Tracton, as business manager for the same attraction.

Theodore Babcock, Duncan Preston, Will C. Cowper, John Martin, Dorothy Rosemore, Blanche Douglas, and Vivian Townsend, for Man's Enemy, which Gus Hill will produce on Dec. 4. Man's Enemy is now in its fourth year in England.

Maud Harrison, for Naughty Anthony.

William Charles Masson, for Lord Rintoul in The Little Minister, having resigned from the cast of Quo Vadis.

### ACTORS' CHURCH ALLIANCE SERVICE.

The second regular service of the Actors' Church Alliance was held at All Souls' Unitarian Church on last Sunday evening. The service was conducted by the Rev. Thomas R. Silver, pastor of All Souls' and second vice-president of the Alliance. Addresses were delivered by the Rev. Walter E. Bentley, the Rev. Merle St. Croix Wright, and Rabbi Silverman, and a special musical programme was rendered by the choir and organist. The Rev. Mr. Bentley, in the course of his address, gave the following five reasons why actors and actresses should become members of the Actors' Church Alliance:

Because the Actors' Church Alliance stands for the fraternal and hearty recognition of the stage by the Church, as a great social institution; is pledged to the abolition of prejudice, and seeks to bridge the chasm caused by centuries of misunderstanding on both sides.

Because the Actors' Church Alliance seeks to establish a Church home and friends throughout the United States and Canada, for all its professional members, providing not only for their spiritual and social welfare, but also for their physical needs, by calling left sick in any city or place, where the companies to which they are attached have visited.

Because the Actors' Church Alliance most ardently hopes and expects that it will powerfully contribute to the abolition of Sunday performances, through the influence of its clerical members, and the gradual growth of a healthier public sentiment in communities where the industry obtains. The working together of clergy and laity with us for this purpose must prove beneficial.

Because the Actors' Church Alliance presents a broad platform upon which, without suspicion of patronage or ostentation, men and women, clerical and lay, of all denominations may work together for the good of mankind, each in our own way, in the largest spirit of charity and good fellowship.

Because the Actors' Church Alliance presents to the stage an opportunity for more closely aligning itself with the Church, to forcibly proclaim its mission as a great ethical institution, potent to humanize and uplift, even while seeming but to amuse and contribute so vitally, for weal or for woe, to the character and destiny of the nation.

The congregation was large and included many persons prominent in the dramatic profession. The next service will be held Dec. 17.

### SAID TO THE MIRROR.

CHAMBERLIN, HARRINGTON AND COMPANY, Burlington, Ia.: "We have received a 'Jumbo' mailing card, sent out by the manager of The Hot-Test Coon in Dixie company, and on this card is printed an alleged list of managers who are claimed to have asked for early return dates. In the list is included our firm name. The statement is a falsehood pure and simple. We have never asked for a return date of the attraction, and while it gave fair satisfaction, the performance is far from being anything extraordinary. Rather than ask for a return date we would decline to book it again. We want to make this statement through THE MIRROR that friends who may be aware of our rigid insistence on first-class performances may not be misled by the fabrication to which our firm name is attached."

CHARLES B. POOR: "Hal, Reid, in a complaint he makes in THE MIRROR, appears to be exercised over the fact that Augustus Thomas has adopted 'Colorado' as a title for a play, that title having previously been used by Mr. Reid for a play. Mr. Reid himself is some eighteen years old, since that is the period by which he is antedated in any claim as to a right to the title. In 1880 Joaquin Miller wrote his romantic and dramatic story of mountain life, to which I contributed humble assistance, and which bore the title first of 'Hans Colorado' and afterward was abbreviated to 'Colorado.'"

ELLEN MORTIMER: "Kindly state that Ellen Mortimer, last season with Henry Miller, and Helen Mortimer, who was with The Christiana, are two different persons. Helen Mortimer is in no way related to me."

E. F. SKAMANS: "A report has been circulated that the Olympia Opera company is going to close. Such is not the case. We have enlarged the company and are booked in all the large Southern cities."

ROBERT DOWNING: "An impression exists that I am going to retire from the stage. Such is not the case. I have sold the rights of An Indiana Romance to others, who will continue it for the season. I will return to Washington to look after my Academy of Dramatic Art there, and to prepare for the production of the new tragedy, Torquemada, which I have secured from A. D. Hall and George Riddle, and another play, Edmund Kean. An Indiana Romance is meeting with great favor all along the line."

F. CHARLEY: "I learn that a company under direction of Durien Nicolas has performed in Canada and in Baltimore, Md., and is going to appear at the Tacon Theatre, Havana, as the 'Paris and New Orleans Grand French Opera company.' I have been for four years manager of the French Opera company of New Orleans, and wish to say that the aforementioned company has never been in common with my company, the only French company in New Orleans. The similarity of names may mislead the public, and I wish, therefore, to avoid any possible misunderstanding."

LEOTA HOWARD: "In THE MIRROR of Nov. 11 my name is in the roster of the Orpheum Troubadours. The company closed unexpectedly at Two Rivers, Wis., on Sept. 25. Two days later I joined the Columbia Stock company for leading business, and I am meeting with success."

### LIEBLER AND COMPANY'S PRODUCTIONS.

Liebler and company are busy with preparations for the two productions that they will make in the near future—namely, *The Greatest Thing in the World*, by Mrs. Henry C. De Mille, and *Harvard*, in which Sarah Cowell Le Moyne will make her stellar debut, and Joseph Arthur's comedy, *Johnnie*.

The Greatest Thing in the World will have its initial production in January. Mrs. Le Moyne's character will be that of a New York society woman, brilliant, tactful, and a leader, yet troubled by a fear lest one of her two sons should fall a victim to drink, a taste that they have inherited from their father. One of the sons raises a check given him by his brother, and it is only by a brave fight that the mother is able to save her boy from disgrace. The story also relates how she is finally won by an old lover, who had waited for her for many years. It is said that her role affords Mrs. Le Moyne opportunities for depicting all the emotions, from light comedy to strong pathos.

Mr. Arthur's play is to be produced early next month, probably in a Western city. Its scenes are also laid in New York City, the characters presented being members of the "400" and persons who are seeking to gain admittance to the inner circles of society. It is stated that the comedy contains many novel situations, and is free from any suggestiveness.

### T. D. FRAWLEY'S PLANS.

T. D. Frawley was in town last week, having come from the coast on a hurried business trip. His stock company, which closed on Nov. 11 a successful season in Los Angeles, will open in San Francisco next week. While here Mr. Frawley arranged to present on the coast the new Adelphi melodrama, *With Flying Colors*, and secured from David Blasco the rights for a special tour of *The Heart of Maryland*, and a new version of *The Duke's Motto*. Mr. Frawley reports that business on the Pacific Coast is in a most prosperous condition.

The Doctor's Warm Reception closed at North Adams, Mass., on Saturday night, Nov. 11. Mr. Howard closed the tour, as several of the people were badly cast. Everywhere the play was pronounced one of the best of this season's offerings, and with a new cast the piece is expected to prove one of the biggest money winners on the road. Rehearsals for the reopening of the company will commence next week. The company engaged will comprise some of the best known farce-comedy people.

### A TRUE STIMULANT

WILL  
Strengthen  
AND NOT DEPRESS

Cheer  
AND NOT INEBRIATE

Comfort  
AND NOT IRRITATE

Please  
AND NOT DISAPPOINT  
THE PALATE.

THESE ARE THE QUALITIES OF

## Hunter Baltimore Rye



Sold at all First-class Cafes and by Jobbers.  
W. M. LANAHAN & SON, Baltimore, Md.

### MARY SANDERS AS A STAR.

Mary Sanders will make her stellar debut at the Tremont Theatre, Boston, late in January, presenting Harry F. Mawson's new version of Little Nell and the Marchioness, the dramatization of Charles Dickens' "The Old Curiosity Shop" that was used by Lotta. Miss Sanders believes that there are new laurels to be won as a soubrette star in the field left vacant by the retirement of Lotta and Maggie Mitchell. An especially strong company will be engaged, and the tour will be under the management of R. E. Johnson. Miss Sanders will remain until after the holidays with the Castle Square Theatre Stock company in Boston, in which organization she has been one of the most popular members.

### THE FIGHT PICTURES.

The only genuine pictures of the Jeffries-Sharkey battle encounter, which took place at Coney Island on Nov. 3, were shown last evening at the New York Theatre, before a large and enthusiastic audience of admirers of the manly art.

The pictures were taken by the biograph, and are remarkably good examples of the art of motion photography. All the interesting points during the exhibition were cheered as enthusiastically as though the crowd was looking at the real contest. A few of the pictures were unsatisfactory, but on the whole the exhibition was very successful.

Fongere, the French comedienne, appeared during the evening and sang several songs.

### AT THE P. W. L.

Madame El de Louie was chairman of the Drama Meeting of the Professional Woman's League yesterday. She also furnished part of the entertainment, giving a reading and a monologue. The rest of the programme consisted of songs by Marie Laurens-Lockwood and Miss M. W. Roebuck; a piano solo by Miss Roebuck, and a recitation by Alma Morgan. Next Monday the November Social Meeting of the League will be held.

### AMONG THE DRAMATISTS.

Mrs. Henry Stanley-Dexter has copyrighted two farce-comedies, *The Diplomat* and *A Wild Honeycomb*.

A. L. Fanshawe, playing characters with the J. C. Rockwell Dramatic company, has nearly completed his new drama, *Queen of the Night*, for Laura Hulbert, and a Western drama, *Conscience Slain*. He is at work upon a melodrama, *Hidden Dangers*.

The Pulse of Chinatown, a new melodrama by Howard P. Taylor, will be produced in Philadelphia this month. It is said to be the most pretentious of Chinatown plays. Mr. Taylor resided in San Francisco for nearly twenty-five years and is familiar with the Chinese character.

Percy Plunkett has finished a new four-act comedy entitled *A Gentleman from Pike's Peak*, in which he will be featured next season.

### OBITUARY.

Mrs. Adam Brown Adams (Evelyn Adams) died in this city on Nov. 16. Some years ago she and her sister Gertrude were known professionally as the Le-Paugh Sisters. When Gertrude died Evelyn came to New York to begin a literary career. She married Adam Brown Adams, who died within a year, and then she began in earnest to write. Her novel, "Is Marriage a Lottery?" was fairly successful, and she tried to write plays. They won no attention and failed to gain recognition slowly told upon her mind. Last May she was taken to a hospital, and upon recovery, she tried all over again. On Nov. 15 she was found in her room, staring to death, and medical aid being of no help, she died the next day.

Mrs. Harriet A. Fox, mother of Della Fox, died at her home in St. Louis on Nov. 13, of dropsy and a complication of other maladies. Mrs. Fox had been ill for a long time, and her death was not unexpected. Her daughter, Mrs. Nat Roth, now in this city with Della Fox, was notified by wire, but the news was not given to the singer because it was feared that the shock would be too serious for her to bear in her present weak condition. The funeral services were held at the family residence in St. Louis, on Wednesday, Nov. 15.

W. Eugene Dougherty, whose death on Oct. 20 was recorded in THE MIRROR at the time, was the father of Mrs. Stuart Robson (May Waldron), and was at one time a partner with Melville E. Stone in the ownership of the Chicago "News." He sold out his interest in that paper about fifteen years ago and had since been associated with the "Evening World" in this city.

The daughter of Samuel F. Nixon died in Philadelphia last Saturday morning after an illness that had lasted nearly a year. The funeral took place on Monday. Mr. Nixon was devoted to the young woman, who was only seventeen years of age, and the bereavement is a severe blow.

Little Golden Grafton, daughter of Maud Grafton, of Low in New York, died in Boston, Mass., on Nov. 10, of diphtheria.

Cara Ernest, leading lady with the Klint-Hearn company, died at Birmingham, Ala., on Nov. 10, of spinal meningitis.

Here is it? Yes!

Good? Great!!

Funny? Ask me!!!

"They laughed until their sides ached."—San Francisco Call.

—JOHN STAPLETON'S FARCE TRIUMPH—

# ARACHELOR'S HONEYMOON

PRESENTED BY

## Warde and Sackett's Comedians

U  
NEED  
IT.

Write for open time to ARTHUR F. WARDE or  
EVERETT L. SACKETT, care Route.

Special Opportunities for Christmas and New Year's Dates.

## LETTER LIST.

Members of the profession are invited to use The Mirror's post-office facilities. No charge for advertising or forwarding letters. This list is made up on Saturday morning. Letters will be delivered or forwarded on personal or written application. Letters advertised for 30 days and unclaimed for will be returned to the post-office. Circulars, postal cards and newspapers excluded.

## WOMEN.

Anderson, Lillian, Lorena Atwood, Gertrude Angarde, Minnie Askey, Edith Athelston, Lillian Armstrong, May Abbey, Adelaide Alexander, Mrs. Peter Armstrong, Bonnie Alsop, Acacia Angier.

Butter, Miss G. Mrs. Brown, Laura Joyce Bell, Viola Bancroft, Misses Betts and Bates, Miss Madeline Boutin, Miss Bellman, Nella Bergen, Carrie Behr, Amy Busby, Marcel Buchanan, Jessie Busby, Rose Barrington, Miss Anna Buckley, Anna Barthold, Ruby Bridges, Minnie Bridges, Pearl Berry, Helen Bell, Lillian Beck, Mrs. E. J. Buckley, Anna Ware Barnes, Miss H. Browne, Butterworth Sisters, Jeanne Bernard, Louise M. Brooks, Eleanor Barry, Lillian Brainard, Sylvia Bidwell, Ada Bernard, Miss Bonita, Daisy Budd, Miss F. Baranco, Nellie Baumbach.

Campbell, Miss E. W. Mangle Cline, Florence Courtney, Margaret Crafton, Clementine Conrad, Lola Frances Clark, Ollie M. Cooke, Clara Carroll, Sylvester Cornish, Kitty Coleman, Lotta Crabtree, Pauline Chase, Helen Corbitt, Minnie Corbin, Miss Grace Carson, Miss Joe Cassa, Ethel Crain, Lenore Cleveland, Mrs. Hugh Cameron, Ethel Carter, C. H. Carlton, Lillian Cooley, Alice Carshaw, Madie Crapton, Madame Sara Caballero, Laura Comstock, Beatrice Clifton, Miss Clara Cleveland, Adelaide Caldera, Ellen Cushman, Marion Cullen.

Dempsy, Mildred, Neil Davis, Margaret Dala, Marie Decca, Mrs. Arta Brown-Durham, Jessie Dalman, Kate L. DeRose, Madeleine A. Davis, Kathie Damsel, Mrs. M. M. Davis, Lucie Dale, Daphne Damsel, Minnie Dwyer, Edna Dinsmore, Lottie Davis, Daisy Dwyer, Bertha M. Davis, Anna E. Davis, Mrs. T. D. Daly, Stella F. Daly, Doris Deane, Mrs. A. Deane, A. R. Dalby, Belle D'Arcy, Leah H. Deane, Gretchen Deane, Madeline D'Alma, Minnie De Haven.

Evans, Clara, Minnie Emmet, Lizzie Evans, Jennie Elmore, Rosemond Ellis, Adah Eckert, Jenny Eddy, Mabel Eaton, Mrs. Earle, Jennie Elberts, Florence Elliott, Isabelle Entwistle, V. Evans, Miss G. Evans, Emilie Everett, Ceila Ellis.

Fountainbleau, Ella, Beatrice Foster, Helen Ford, Anna Farrington, Ada Fraser, Minnie Fuller, Grace Freeman, G. D. Farman, Miss E. Fitch, Mrs. W. T. Francis, Rosalie Fairbairn, Grace Filkins, Mayne Farnace, Elvira Farnham, Amanda Fabris, Mayne Flaney, Nettie G. Farnum, Nellie Fuller, Sadie Farley, Fannie Fields.

Gardner, Marion, J. C. Greenwald, Mattie Goldsmith, Katherine Gorman, Nellie Grandville, Ella H. Grever, Miss P. G. Gordon, Marion Gordon, Camille Gopin, Hand or Nina Gillette, Lottie Gilson, Florence Glover, Grace Gale, Grace Gibbons, Peggy Gibbons, Hattie Goodhart, Julia Graham, Britta Grimm, Ada Grey, Mamie Gilroy, Mrs. J. H. Greenwald, Kate Grier, G. Glenn, Mabel Gilroy, Edna George, Mrs. Winnie Gear, Lizzie Gates, Mayne Gehrus, Dorothy Gilson, Lottie Grady.

Harold, Mary, M. C. Holland, Edith Hiller, Mrs. D. Harrell, Alice Hunt, Helma Herman, Amy Harding, Mrs. Harrison, Catherine Howard, Lorraine Hallie, Pauline Hall, Lizzie May Hall, Daisy Hunt, Mrs. Martin Healy, Florence Howard, Mae Hooper, Adeline Hurst, Harriet M. Holt, Mrs. C. Hays, M. Hamilton, Beulah Jean Hamilton, Mrs. John M. Hickey, Fannie Hight, Leona Hamilton, Mrs. Charles Hart, Miss St. George Hussey.

Italia, Emma, Vera Irving.

Johnston, Nellie, Lena John, May Johnston, Alice Johnson, Rose Josty, Ada Jones, Violet Jewel, Veronika Jarbova, Miss Januska, Adelaide Jacques, Louis Gregory, Mrs. Louis James.

Kingson, Margaret, Dorothy King, Miss S. Kamerson, Margaret Kingston, Mrs. A. C. Kirkham, Nilla Knox, Eva Keller, Vera King, Mrs. Geo. S. Kyle.

Lamont, Miss Carrie, Grace Mae Lamkin, Mrs. M. B. Leavitt, Rhs Lorraine, Leona Loomis, Edith Le Roy, Sarah Lutz, Mary L. Mayne, Miss Cad Locke, Janette Lowrie, Misses Murray and Long, Madeline Lowrie, Althea Luce, Nellie Louden, Amy Lee, Alexes Leighton, Nina Lejeune, Ethel Lee, Maggie Langhila, Claudia Lucas, Edith Lindsay, Nellie Lindell, Adelle Claire, Mornica Lee, Leora Lane, Marie Lester, Miss D. H. Leonard, Lillie Lewis.

Mills, Margaret, Emmelle Melville, Mrs. Geo. T. Meech, Madie Molynaux, Rose Morris, Mrs. L. Martin, Edna Mortimer, Miss M. Mackenzie, Margaret McConnell, Julia McCall, Grace McLeod, Mrs. Horace Mann, Jesse and Ethel Moore, Dorothy Morton, Mrs. Eugene Moore, Meriam Mansfield, Froua McAllister, Mrs. Percy E. Moore, Mrs. Andrew Mack, Grace McPadden, Mrs. Bartley McCullum, Beatrice Moreland, Elizabeth Murray, Miss Morgan, Grace A. Miller, Miss Irene Leslie, Miriam Marshall, Clara Thompson, Moore, Amber Martague, Harriett Mae, Maud Madison, Nell S. Myrick.

Nichols, Miss La, Carlotta Nilsson, Madge Norton, Mattie Nichols, Madge Neville, Mrs. Paul F. Nicholson, Miss Flo Nelson, Edna E. W. Newman, Miss A. Norwood, Mrs. Jack Norwood.

Orendorf, Miss Louise, Gertrude O'Malley, Miss Emmet P. Oerling, Mrs. Matt Ott.

Parks, Grace, Sarah Perry, Lill Pierce, Mrs. Wm. Pratt, Hyberta Pryme, Alice Potter, Hallie Pope, Mrs. F. Palmer, Mrs. Palmer, Eugene Pollard, Delphine Perrandi, Mrs. Geo. S. Fitcher.

Rawlston, Miss Zelma, Adelaide C. Russell, Mrs. J. Rycroft, Mrs. McKee Rankin, Louise Royce, Mrs. Lillie Rieger, Hugo Ross, Emily Greene Rowland, Choresa Renold, Nellie Russell, Francesa Redding, Edna Reynolds, Marie Radcliffe, Mrs. Stuart Robson, Fanny Rice, Florence Rockwell, Addie Revel, Miss B. Robinson, Phyllis Donald Robinson, Carrie Roma, Helen Reese, Mrs. M. E. Reeson, Minnie Radcliffe, Elizabeth Garth Roberts, Kathryn Robinson, Miss Ryan and Williams, Mabel Rothner, Maud Ryan, Lybue Radcliffe, Ada Rehan.

Smith, Bella, Della Schall, Saxon Sisters, Louise Sylvester, Mrs. P. Spicer, Lillie Stock, Mary St. John, Minnie Seligman, Mrs. Rose Newham Stuart, Florence St. Leonard, Ida Stember, Anita Summerworth, Lillian Sullivan, Mrs. Alexander Salvini, Louise Smith, Eva J. Swanson, Jeannette Shocum, Josie Sison, Mamie Schack, Carrie Lee Stoyke, Mrs. Edith Stuart, George Steward, Mrs. G. Schroeder, Mrs. Ezra Shumts, Frances Stevens, Miss G. Sherwood, Jeanne Sommes, Marie D. Schotwell, Lillian Sterling, Miss Solaret, Marie Stewart, Florence Stone, Miss M. Smith, Claire Spudien, Eva J. Swanson.

Thayer, Annie Ward, Adelaide Thurston, Alice E. Thordale, Belle Travers, Lulu Tabor, Miss Puck Treat, Viola Thorndyke, Clara True, Miss Tolin, Mayne A. Taylor, Augusta True, Pauline Train, Dallas Tyler, Jessie Tempest, Kirtie Tanner, Lydia Townsend, Nellie Trabant, La Belle Tallma, Margaret Terry, Mrs. N. E. Tucker, Bella Thorne, Mrs. B. Truman.

Ulrich, Olive.

Vance, Marion, Cora Vivian.

Wilburham, Florence, Ethel Wardell, Grace Walvin.

May Wilkes, Adelaide Warren, Miss Wiesner, Mrs. Worthack, Joseph Wyatt, Frankie Wheeler, Eugene Wenshop, Mrs. L. Wallack, Helena V. Weber, Edith Ward, Julia Walker, Jessie Wood, Mrs. J. J. Winter, Minnie Woodbury, Mrs. L. M. Woodworth, Amy Whaley, Antonette Walker, Nettie Wallack, Vera Wood, Mrs. F. E. Wilcox, Mrs. F. R. F. Wallace, Blanche Welby, Jessy West.

Young, Ella, Edith Yerrington, Ethel York.

## MEN.

Aborn, Mr. Milton, Frank J. Arnold, Jos. H. Arthur, Paul L. Aiken, George Amundson, Alfred E. Adams, M. L. Alsop, F. W. Allen, W. Alexander, Wm. Andrews, Solo Amshach, Fred's W. Alva, Albert A. Andrews, Alfred E. Aarons, W. L. Avery, Emil Ankerwiler, J. H. Averill, Hugh Arnot.

Brown, Alfred, Edwin Brown and Wife, Frank E. Baker, Elmer Burham, J. Willard Bayley, Harry E. Bell, Aubrey B. Beattie, Arthur Bell, Dick Beasley, E. Boone, Frank M. Burbeck, C. C. Burnham, Iral Brown, R. J. Bennett, Frank D. Bryan, R. O. Berndt, C. F. Bate, James H. Brodley, John H. Brown, Edward Baker, E. J. Buckley, R. A. Burns, Winfield Blake, Robert Bessworth, Daniel J. Bryant, J. Frank Burke, Tallmadge Baldwin, Moreton Baker, Prof. Lee Burroughs, Chas. Boyle, Robert Brunton, W. S. Bullerfield, Bates and Pates, F. Julian Byrd, B. E. Barnett, Frederick Byrton, E. Budden, R. A. Berthelot, Charles Bradford, G. Stuart Bradock, Russell Bassett, Carl H. Brown, W. H. Baker & Co., Emil Bierman, C. M. Bradford, Paul Brackett, Chas. Baker, Harry Bague, Henry B. Burbridge, Tilliston S. Benson, Carroll J. Barry, C. J. Burbridge, Tilliston Bryce, Theodore Babcock, E. C. Blanchard, J. A. Berry, W. W. Baker, Leroy Bothwell, Lester Blauden, Ralph Bell, Arthur Boyce, C. B. Buckley, Emilio Barilotti, Bert Benjamin, Chas. A. Boney, C. C. Bates, James O. Barrows, Mr. Hamburg, Clay Clement, E. J. Bennett.

Cordias, William, Emil Cariberg, Harry Clarence, Mr. Conger, Wm. J. Cahill, Philip Calvert, DeWitt Clinton, Frank Hall Crane, Warren Crozier, S. Char, Wm. C. Carroll, F. C. Colver, Geo. Craeger, Walter S. Craven, John J. Collins, W. S. Campbell, Francis Lawrence Cardiff, Bert Cook, J. Fraser Crosby, W. W. Christy, Robert Conn, Gilbert Clayton, Jas. Crawford, Wm. Crawford, Wm. D. Cook, P. H. Crosby, L. A. Conner, Ralph T. Clark, Clifford and Kent, Jos. J. Carroll, R. M. Cartier, George F. Coombes, Wm. Calder, Arthur G. Cunningham, F. E. Colgate, Wm. Cooley, C. E. Cook, W. F. Candell, J. E. Caryl, Chas. F. Coughlin, Charles Coote, N. J. Conner, Horace Clarke, W. F. Condit, Wm. Courtwright, Frank W. Conant, Clement Cochran, Ora Clifford, Beaumont Claxton, R. B. Cunningham, Percy Cook, Gus Cohen, Mr. Conner, Walter S. Craven, Winfield Conger, J. F. Chambers, Charles Charters, Joseph Coleman, James Chambers, Richard A. Chapman, Vincent C. Clarke, Henry Guy Carleton, Wm. F. Chaslers, Chas. S. Calderwood, Harry Crandall.

Danielsen, A. E. James Dickson, W. F. Devry, Ambrose Daly, A. H. Desher, Mervyn Dallas, Wm. Daly's Minstrels, Joe J. Desberger, Jester Davis, Wm. Deagan, James H. Decker, Bert Dorris, T. D. Daly, Earl Dunbar, Lew Dockstader, A. G. Deamster, Ben Decker, George D. Davis, Frank Deane, J. H. Decker, Hadore Davidson, E. T. Davis, Edward Dean, P. Driscoll, S. Drew, C. Edward D'Oise, E. M. Dasher, Dan Deegan, Arthur Davis, Arthur Debenham, H. H. Deane, J. P. Harris, Alfred H. Deby, T. F. Byron Douglas, Art Voy, Frank Davis, Henry E. Dixie, Deane, Ernest De Voe, Frank Davis, Henry E. Dixie, Harry Driscoll, De Ruyter, Theo J. Doucette, Frank De Fonteny.

Engel, Frank M., Harry Eaton, J. J. Earle, R. B. Erickson, W. C. Erickson, Robert Earl, Bradley Kitting, Robert Edelson, H. A. Edwards, Will Ellwanger, Howard Elmore, W. M. Enslow, Wm. Ewing, Arthur Elliott, Robert Evans, Fred Esterbrook, H. V. Edmund.

Fredericks, W. M., W. W. (Doc) Freeman, Harry N. Farren, Barney Ferguson, Frank T. Frazer, D. Fisher, Fleming and Nichols, Felix and Barry, Chas. Felek, James Friel, Roy Foster, Frank Forrest, Chas. Faunce, J. J. Fisher, George F. Farren, Al W. Fremont, Ed Fosbury, Gray B. Fowler, Percy L. Flint, F. B. Flenner, George F. Foster, Wm. L. Frazier, F. J. Frazier, Franklin Fisher, Forrest Flood, J. J. Fitzsimons, Albert Farrington, Owen Fawcett, Harry Fraith.

Greene, L. L., W. S. Gage, Matt Glaser, Jos. Green, F. Gibson, Wm. Gardiner, Harry Giesler, G. Goodwin, Chas. Goodrich, Mr. V. Graham, William H. Green, Joe Gates, Dan Goodhart, E. C. Griffith, Lou M. Goodstadt, Hyde Gowan, Claude Greenleaf, John Gilmore, Wm. Gurney, Frederick Guest, Will Grove, George H. Gorman, R. L. Gorman, Budd Grant, Harry Gilman, R. L. Gorman, Budd Grant, Garry and Walters, George Gana, Hans Greenstitt, J. Frank Gibbons, F. G. Gibbons, Edwin R. Gilmer.

Marland, Robert, Albert Hart, H. H. Hicks, Percis L. Hartman, David Henderson, Jas. H. Herne, Thomas H. Harless, Edwin H. Hoyt, Rodley Hough, Jack Haynes, Carl Herbert, Joh Haffel, James P. Howe, Carl A. Haswin, J. F. Harley, Harry Heaster, Seth Cabell Hall, Edward Heyd, E. J. Heron, Adam K. Hodas, F. Harvey, Geo. F. Hasbrough, Joseph G. Harris, C. E. Hamilton, James H. Hughes, Sam Horner, Victor Harson, C. E. J. Hall, Gust Holmberg, Alfred Hudson, H. H. Horton, J. P. Harris, Wright Huntington, Alf. Hamilton, C. Hall, Joseph Hook, Donald Harold, John Havers, H. P. Hill, Paul Hault, W. S. Hart, W. Forrest Hoff, Harry Heiler, Hallock and Miller, Walter Bodger, Seymour H. Hunter, F. B. Hatch, Geo. Howard, Herman Herman, J. J. H. Holland, Charles D. Herman, Philip Hunt, Thomas Hodgman, W. R. Hill, John K. Hutchinson, Mr. Heracleia, Harry Hall, F. E. Hall, Geo. W. Heath, Francis Hallwright, Edward C. Hand, John C. Hart.

Ireson, Frank O., Geo. Irving.

Jenkins, J. H., Frederick Jenach, Harry F. Johnson, G. K. Johnston, Joseph Jernson, Geo. W. Jackson.

Kennedy, Will Goff, Mr. E. W. Krochovitz, F. P. Kennedy, Robert King, E. S. Keeler, H. G. Keenan, Thomas J. Keating, Charles C. Keener, H. B. Kennedy, J. C. Kolbrand, Jas. F. Kearney, Arthur G. Kelly, Adolph Knoll, John F. Kirby, Charles Kent, Geo. F. Knowles, Joe M. J. Kane.

Lee, Richard, Clayton Legge, F. B. Louis, Geo. Leffler, Lypman and Mitchell, Albert Livingston, H. G. Lonsdale, Harry Leighton, C. Ladewig, Shirl E. Levia, Walter F. Loftus, F. C. Lang, Andy Leigh, Henry Lee, Chas. J. Lester, W. F. Lake, W. V. Law, Harry Lee, W. J. Love, James Lacayke, Will La Barre, Harry Lambert, E. B. Ludlow, Elmer E. Leisander, Aldridge Libby, Frank Lane, Robert Loraline, A. R. F. Lewis, John A. Lane, Arthur V. Linde, Chas. A. Lodes, Robert Lecland, Alfred Lee, Cecil Lean, Jack R. Lange, E. A. Lambert.

Moore, A. E., Leslie Matthews, J. E. Moore, Geo. McVillie, Paul McAllister, Ed. McDowell, Mr. Colene's Am. Theatre Co., James W. Morley, Woody Mastell, M. H. Miller, Louis Martinet, Maurice Magenta, James K. MacCurdy, Henry Minotette, S. Manly, Eugene Moore, Ginda Marburg, J. H. Malford, R. Mitchell, Jim Marlowe, Al. Madock, Murry and Allen, Chas. Marka, L. E. Menck, Harry Malt, H. B. Malt, J. A. Martin, Frank Mills, Joseph Mueller, James MacHugh, Lester Murray, Frank N. Manderville, Victor Morley, James Manley H. B. Mann, Marcus Moriarty, C. W. McDonald, Jos. Manger, Barr

## ALL RECORDS BROKEN!

## EMPIRE THEATRE, HOLYOKE, MASS.

NEW ENGLAND'S LEADING FARCE COMEDY HOUSE.

BLONDELL AND FENNESSEY'S

## "KATZENJAMMER KIDS."

FOUR PERFORMANCES, NOV. 16, 17 and 18.

The largest 3 days' business in the history of the house. New Year's week and a few later dates open for strong attractions. Address

T. F. MURRAY, Mgr.

A Roaring 3-act Farce-Comedy,

## FUN IN A BOARDING SCHOOL

UP-TO-DATE.

## ALL STAR CAST.

Managers, send open time (weeks Dec. 25 and Jan 1—New Year's week—open) to RUHMAN & ABRAMS, Room 7, Broadway Theatre Building, New York.

## THANKSGIVING OPEN

—AT—

## Lynn Theatre LYNN, MASS.

Owing to cancellation week of Nov. 27th open. Will play one or two nights or week stand. Write or wire. DODGE & HARRISON, Managers

## BROWN'S IN TOWN

Our lucky number.

Frank Chamberlin certainly is a white haired boy. Yes, Arthur, and we are the warmest members in the bunch.

And has been for

13 WEEKS 13-13-13-13

IRA J. LA MOTTE &amp; FRANK E. SOWENSBY, Proprietors and Managers.

13-13-13

## Managers, Notice!

All contracts made by A. A. Mudge, Manager

Maxwell Stock, supporting HOWARD AND DORSET, are held by me. I will fill same.

Address per route. GEO. B. HOWARD, Mgr. Howard-Dorset Co.

## EDWIN MORDANT—VIRGINIA STUART

Leading Man.

Leading and High Comedy.

## AT LIBERTY.

First-class managers only address 32 Morningside Ave., or Actors' Society. New York engagements solicited.

Mackintosh, Fred Murray, Will McConnell, H. R. Munk, E. H. MacAndrew, Melbourne MacDowell, Joseph Douglas Moss, John K. Meyer, Frank J. Murphy, Priestly Morrison, Robert A. Moore, Phil Muck, M. H. McKelvey, Myles McCarthy, Dick Mack, Marks Theatrical Co., Will H. Meyers, H. Martyn, W. A. McAlone, Col. Jos. F. Milliken, W. A. McElrath, W. M. McHugh, Wm. Minor, Geo. Montecatt, L. Morrison, George W. Monroe, Mgr. Trip to Concord, Mgr. Danger Signal Co., Mgr. Mildred and Roudiere, Mgr. Muldon's Picnic, Mgr. Mux's Landing, Mgr. La Porte Comedy Co., Mgr. Geo. Bailey's Ideal Specialty Co., Mgr. Little Minister, Mgr. Della Bacco, Mgr. McCarthy Co., Mgr. Andrew's Opera Co., Mgr. the Irish play "Mother, Mgr. True Irish Hearia, Mgr. Clay Clement, Mgr. The Gelash, Mgr. Hervee Grant, Mgr. Gilmore's Band, Mgr. Wild Goose, Mgr. True Irish Love, Mgr. Bryan's Theatre, Mgr. Landis Opera Co., Mgr. Barlow Bros' Minstrel, Mgr. Balowin Opera Co., Mgr. Corlieu's Am. Theatre Co., Jack McGrath, Wallace Munroe, Walter Moss, Mgr. Plaster of Paris Co., Mgr. Money to burn.

Northway, W. R., Norris Bros' Circus, John T. Nicholson, E. K. Nickerson, James Nelson, Emilie H. Nelson, Herman Noble, E. A. Newlitt, Paul F. Nicholson, G. T. Nash, F. W. Nares, Edward Nagel.

Ovey, Geo., Phil Ott, Wm. Ott and Geo. Richtls.

Paxton, Mr. E. D. Price, Charles Patterson, Dan Packard, Albert Perry, Lynn Pratt, Phil Perkins, Guy Bates Post, Robert Stuart Pigott, Geo. Palmer, Geo. W. Post, Joseph Phillips, Primrose and Dockstader, Harry Phillips, Clifford Pembroke, Frederick Paulding, Wm. F. Pruette, George Paxton, J. H. Perkins, Louis Peters, Edgar C. Purdy, Geo. J. Palmer, Gilbert Paton, Fred Perkins, Albert Parr, W. B. Powers, Henry Pennacker, Theo. Perry, Ed Poland, Wm. Parry, Geo. W. Peer, Chas. Peruch, Geo. W. Paige, Louis Paya, Eben Plympton.

Quilter, Dick, Dan Quinlan.

Rashland, Frederick, W. J. Romaine, A. H. Rodden, G. H. Rowshide, Jo. E. Richards, Edwin Rowell, Lawrence Riles, Frank Rutledge, Roland Rex, Geo. W. Ryer, G. H. Robinson, Sanford Ricaby, Frederick Reynolds, Ernest Rivas, Edwin Milton Royle, Mr. Rosen, George W. Ryan, Wm. S. Reeves, Jas. E. Rump, Frank Robins, M. E. Rice, Edward Robidas, Charles Ruston, Edwin E. Rastelle, Thomas Ripley, Arthur Rehan, Frank Richardson, Jack Rime, J. A. Reed, Prof. D. Roy, Forbes Robertson, H. Reynolds, Henry Rouchere, Budd Ross, Chas. Ross, Harry Rocco, Laurence Russell, Stanley Ross, Donald Robert-

son, Ward Renssler, Harry B. Russell, M. A. Ross, W. S. Rising, Robson and Hiett, W. H. Reynolds, James E. Rome.

Selery, Wm. J., C. A. Stevenson, Eric Scott, O. Seale, Wm. J. Shea, Geo. H. Sinclair, C. E. Stuart, Archie Stoker, W. H. Stevens, F. H. Spencerley, Edgar Soliman, A. A. Soutman, E. T. Stetson, Harry Sheldon, Mr. Shaw, Sheldon B. Shaw, George L. Serbalt, Marshall Steadman, Frank A. Small, James Stewart, F. Shloss, Jesse J. Sinclair, Jacob E. Shattuck, Geoffrey Stern, Charles S. Stanley, Frank Steaton, Guy Standing, James W. Sullivan, Willard Sholes, H. B. Sigling, Edwin A. Summers, John M. Sainpolla, Ed. M. Summers, Thos. L. Seabrooke, Otto Stern, Jim Stewart, Thomas A. Smith, Osborne Seale, C. B. Stanton, Geo. J. Sheldon, Geo. E. Smith, J. D. Smith, Geo. K. Sparks, Lee Streett, Seth Smith, Edward G. Stone, Harry A. Storm, Jay Simma, John Strauss.

Tierney, H. L., Fred Thompson, J. K. Terry, Edwin Travers, Otis R. Thayer, C. A. Taylor, Geo. H. Timmons, Frank Trainor, Winslow Thompson, Ralph H. Thomas, James E. Talland, J. J. Tobin, Frank H. Turner, W. C. Tanner, Geo. H. Turner, T. Pink Terry, T. A. Turner, Burton Thorpe, Fred C. Thomas, W. H. Tucker, H. H. Taylor, Charles Thaw, John Tucker, Turner's Picturines.

Underwood, Arthur.

Vincent, Walter, Alexander Vincent, Ben B. Vernon, Ralph Vernon, Morion Vreem, J. C. Valentine, E. A. Van Alstine, Charles Erin Verner.

Weston, Kendall, White Whittney, Thomas V. Wood, B. Wyllm, W. H. Wright, Len Wager, J. Williamson, Will Wilch, Chas. Wilson, N. M. Wilda, Bunks Winter, F. A. Wade, Henry L. Warner, Harmon J. Wolfe, Charley Wayne, Walter Woodell, Frank H. Westerton, Louis White, Murry Woods, W. Wilson, Leon Williams, E. H. Wilma, R. T. Williams, Harry Watson, Gabriel Weigel, L. E. Woodthorpe, Harry Wiley, Mr. White, Fred Whittney, C. E. White, Jas. C. Welch, Thos. Whittread, B. Welch, Walter C. White, Jefferson Winters, J. H. Wetler, Leon T. Washburn, W. T. West, Charles E. White, Sam J. Wheeler, V. O. Woodward, Thos. West, Thomas Wood, Dave Williams, Willa Bros., Chas. E. Warren, Dale H. Woods, C. H. Wells, Zoro Wallace, W. W. Wooley, K. J. Weaver, Porter White, Clarence Walters, Al. Wehman, Roy D. Way, Edwin Wallace, Philip L. Wheeler, J. Hooker Wright.

Young, L. Chas. Gus Youmans, Bruce Yale, M. York, Wm. Young, Marshall Young.

# THE FOREIGN STAGE.

## LONDON.

### War Plays Rampant—The Wrong Mr. Wright Succeeds—News.

(Special Correspondence of The Mirror.)

LONDON, Nov. 11.

Inasmuch as the war telegrams this week from the Transvaal have either been more reassuring than hitherto, or more vague, if such a thing be possible, the theatre business has undoubtedly improved somewhat during the last few days. In my rambles around town I have seen many placards outside theatres and halls announcing the blessed phrase, "House Full." Knowing, however, from long experience that things are not always what they seem, I made it my business to inwardly inspect certain of the theatres and halls, and I found that most of the places thus placarded were really doing well, or going strongly.

Again I have to report that a play originally produced in America has largely contributed to the merriment of London playgoers. This is George H. Broadhurst's three-act farce, *The Wrong Mr. Wright*, which duly arrived at the Strand Monday and, albeit not overwhelmingly novel as to its main idea, proved exceedingly merry, and was therefore heartily welcomed. This being thus, it is to be hoped that it will stay longer at the Strand than did some other plays. The chief, very much the chief, cause of the fun caused by *The Wrong Mr. Wright* was the intensely droll acting of Thomas A. Wise as the disguised Singleton Sites, who after all his many mysterious muddles is captured matrimonially by a lady detective. The last-named character was ably represented by Constance Collier, who is indeed lovely to look upon. Others who gave excellent impersonations were sweet Declina Moore as Tillie Bird, ditto Helen Macbeth as Ethel Bonds, Sam Southern as Belmont Stayeant, Farren-Soutar, son of Nellie Farren, as Lieutenant Crosby; Herbert Terry, son of Edward Terry, as Frederick Bonds; Wilton Heriot, part author of *A Little Ray of Sunshine*, as Johnson; young Harry Hignold as the boy Front, and George Shelton, who made such a success on your side in *A Brace of Partridges* as Wayland Clingstone. *The Wrong Mr. Wright* was preceded by *The Gray Parrot*, an agreeable little play, based by Actor Charles Rock on a tiny tale by Novelist W. W. Jacobs.

The only other important theatrical change this week was the production of your native, and often nerve-shunting, semi-racing drama, in Old Kentucky, at the Princess'. The management of this house sent around a statement to the effect that this was the play's "first time in London," and most of the journals believed the statement. As a matter of fact, in Old Kentucky, which made its first appearance in England in the provinces three or four years ago, had its first London production about a year back at the Pavilion. It was subsequently sent on a tour, which has since taken in many of our suburban theatres, and indeed the play has been to some of these theatres twice. What the Princess' management should have said, therefore, is that this was the first West End production.

In Old Kentucky, with its pretty and plucky heroine whom no villain can crush and no danger can daunt, capably played by Lilith Leyton, its droll niggers and its exciting race scene, proved hugely to the liking of the audience. Among the other successful plays, many of them of J. F. Elliston's long-touring company, were Frank Lacy as Frank Hartley, Alfred S. Bankes as Colonel Peppy Beauchamp, Charles Buval as Neb (with concertina), Cicely Richards as Alethea Hartley, Clarence Hague as Joe Lorey, and William Clayton as Lem Lindsay. Old Kentucky could doubtless go in for a tidy run at the Princess', but it is only a stop-gap until Arthur Shirley's new war play, provisionally called *Sons of the Empire*, comes there next Monday week.

Speaking of matters of American import, I may here mention that your Charles Swain has just replaced your W. H. Post, who some time ago replaced your Alfred Klein as Pozzo in *El Capitán*, which, with the said Post's droll travesty, *The Regenerates*, is going strong at the Comedy. Charles "Tramp" Edwards, your very quaint comedian reported killed in South Africa, has this week turned up here very much alive, after a terribly rough time in bloodthirsty Boerland. Edna Aug has this week made a highly successful debut at our Palace Theatre with realistic imitations of Anna Held and of Polite Lunatic Sullivan, of the Shaftesbury across the road, where last night I found the Belle of New York giving its six hundred and somethingth performance to as big a house as ever.

We have been much amused this week by Israel Zangwill's attack on Clement Scott for his attack in your city upon Israel's play, *Children of the Ghetto*. Zangwill doubtless has some reason for his volcanic epistle. But he certainly lost his head while penning it, for it even lacks shrewd humor, a quality which none of his effusions has lacked before.

In addition to the large crop of charity matinees and benefits at our theatres and halls, we are in for a large crop of war dramas. One is the Shirley play afore alluded to; another is a drama bearing the same name, *Sons of the Empire*, due at the Britannia, Hoxton, the same night as Shirley's *Princess'* production. Another is by Sutton Vane and is to be produced at the Pavilion next Monday under the name of *Send Her Victorious*—which as you, of course, know, is a line from our national anthem. There are others, too, and all of them have Transvaal battles and armored troops, and so forth. In addition to all this, a big military ballet, *Soldiers of the Queen*, is in rehearsal at the Alhambra, while our other variety theatres are teeming with Transvaal sketches, monologues and songs.

Three new melodramas, all of more or less lurid type, have been sprung upon us of late at playhouses in more or less distant suburbs—namely, the Standard, Shoreditch; the Surrey, Blackfriars Road, and the Royal Artillery Theatre, Woolwich. The play at the first named here the distinctly precious title of *The Worst Woman in London*, and the name part speedily began to act up to her name, stealing here, forging there, and poisoning, pistoling and pointarring somewhere else. Sandwiched with all this she had sundry little lapses into flagrant immorality, and altogether she kept criminally busy all the time. Around this delectable lady the author, Walter Melville, a very young son of the late major-theatrical Andrew Melville, has built, or rather hauled, up many a strong if reminiscent situation, calculated to please unsophisticated players "on the road."

Melodrama No. 2 (the Surrey one) was entitled *On Active Service*. It is the work of Herbert Leonard, lately in and around your celebrated city for a few weeks with George Conquest. Leonard has penned many a powerful melodrama with generally harrowing situations. This time, however, he has dwelt somewhat unduly on the low comedy business to the detriment of the strictly sentimental ditto, and his play, albeit full of breezy patriotic sentiments and several big scenic effects, including a prison ship, will need some revision before it can be successful with the class of audience it was intended for. A melodrama without tear-extracting and marrow-freezing situations is an anomaly.

Specimen No. 3 was produced at the above named Royal Artillery Theatre, a playhouse run under military rule and with military check takers, orchestra, etc., etc., situated in the heart of the ancient garrison town of Woolwich, on the Kentish shore of the Thames, and by our great arsenals and dockyards. I found this play a very curious specimen of its class. It bore the promising title, *A Cruel Destiny*; or, *Thrown Upon the World*. Instead of finding persecuted heroines and falsely accused heroes, all plunged in the deepest depths of darkness despair, I found that the person whom *Cruel Destiny* had thrown upon the World was an illegitimate son of an officer, who thirty years before had been ordered off to the Crimea before he could marry the girl he ought to have married. This illegitimate young man, who, being nearly thirty, was cer-

tainly old enough to know better, went about murdering a great deal. One of his victims he subsequently personated by putting on a large pair of whiskers of the pattern that E. A. Sothorn was wont to wear as Lord Dundreary. Anon, however, *Cruel Destiny* caused the bold base-born blitherer to suicide himself with a convenient revolver, and so eventually threw him off the World. And then we were all ordered off the theatrical premises by the guard in charge of the doors and gates. Time, 10:30 p.m.

Among undated productions ahead is an adaptation of your native classic, "Ben Hur," made long ago by Actor George Leitch, who has had such extensive play acting, play writing and play producing experience in Australia and its environs. Leitch calls his version *A Prince of Jerusalem*. Other adaptations of "Ben Hur" are, I understand, looming in the future. It seems likely that when Maurice Grau brings Coquelin here next season that fine comedian will play among other things Jean Valjean in a new adaptation of Victor Hugo's "Les Misérables," about to be produced in Paris. We have had several adaptations of parts of this book in London; especially plays with Charles Dillon, Clarence Holt and Henry Neville as Valjean.

I regret to have to record the death this week of the well-known opera singer and impresario, Arthur Houshey. I am also sorry to record that the Lyceum Theatre, Sheffield, was partially destroyed by fire this week. A brief drama or sketch built around Dickens' story, "A Tale of Two Cities," has just been produced at the Oxford Music Hall, with our clever actor-mimic, Bransby Williams, as Sydney Carton.

## PARIS.

### The Triumph of Wagner—New Productions—Rose Reida's Success.

(Special Correspondence of The Mirror.)

PARIS, Nov. 7.

The popularity of Wagner in Paris has been demonstrated beyond question. The performances of *Tristan et Yseult* at the Nouveau Théâtre have been given before audiences that packed the theatre, and the doors, and displayed the wildest enthusiasm. Under the direction of M. Lamoureux, the opera was rendered in a most admirable manner. It is not too much to say that the presentation was faultless. Madame Litoune as Yseult, Madame Brema as Brangäne, M. Gilbert as Tristan, and M. Vallier as Marc were more than successful. The chorus work was of the highest standard and the orchestra played perfectly. The performances—ten in number, one under the patronage of the Société des Grandes Auditions Musicales. It is probable that another season of Wagner opera will be given before long, as the gratifying results of the present venture certainly warrant it.

Few words need be spent on other recent productions. The *Athenée* opened under the management of Abel Deval with a pretty though rather flimsy comedy, *L'Amour Pleure et Rit*, by Auguste Germain. Its story is trifling, so I will not detail it. The company, headed by M. Nivet, is most satisfactory, and the doors, and displayed the wildest enthusiasm. At the Ambigu, *Mamzelle Bon-Cœur*, by Charles Samson and Charles Raymond, was a weird and improbable melodrama, that suffers from a too-complicated plot. It was short lived, for Les Blanchisseuses de Paris was produced there last night with fair success. At the Palais Royal *L'Élu des Femmes*, by Vété and De Cottens, satirizes our election system in the campaign of a young boulevardier who is compelled by his strong minded mother to run for Deputy. The authors have failed to handle a fertile theme successfully, however, and the farce had a cool reception, though the acting was commendable. Sardou and Raymond's comedy, *Belle Maman*, has been put on at the Vaudeville. It was popular ten years ago, but the mother-in-law idea has been worked to death and in any form it is unwelcome now. The play is written delightfully and is remarkably free from suggestiveness. It is revived merely as a stop gap, for M. Porel will produce Abel Hermant's *Le Faubourg*. He has also a score of other productions up his sleeve.

Under the management of M. Lugné-Poë *Ibsen's An Enemy to the People* was played at the Gymnase the other afternoon. It was the first of a series of matinees that M. Lugné-Poë will give during the season. John Gabriel Borkman, the Master Builder, and Hedda Gabler are down for presentation, as are the works of several French dramatists of the modern school. M. Lugné-Poë, M. Martial, and Madame Marilly played the principal roles in *An Enemy to the People*, and gave a capable interpretation of this powerful drama. The interest and appreciation manifested by the audience shows the strong foothold that Ibsen is gaining here.

The American colony is jubilant over the successful debuts of two of its members on the stage of the Opéra Comique. The debutants are Rose Reida and Clarence Whitehill. Miss Reida sang Lakmé with great success. She possesses a clear, flexible voice and rendered the bell song delightfully. Mr. Whitehill, who was programmed as M. Clarence, took the part of Nika-kha in the same opera. Nervousness marred his work in the first act, but this wore off later, and on the whole he made a very favorable impression.

The first performance of *Daphnis et Chloé* will take place at the Opéra Comique to-morrow. Prosperine is being rehearsed at this house. Coquelin is to revive *Les Misérables* at the Porte Ste. Martin. The play has been revised and condensed, but it is still so long that the curtain will rise at half-past seven, and the performance is expected to last until midnight.

Robinson Crusoe at the Châtelet is the greatest—in fact, the only—success among the novelties of the season. The attendance is enormous. At the Gaîté, *Les Mousquetaires* Coustant will soon give place to *Les Saltimbanques*, a comic opera written by Maurice Ordonneau and composed by Louis Ganne.

Maurice Soulie's *Chénecur* will be produced next week at the Odéon, where last season's hit, *Ma Bru*, is still going well.

A musical comedy entitled *Shakespeare* will be put on at the Bouffes Parisiens shortly. Just how the Immortal Bard is to figure in the production is beyond my ken.

The management of the Palais Royal are preparing a successor to *L'Élu des Femmes* in *Vala-bregue* and *Hennequin's* vaudeville, *Coralie et Cie*.

Sarah Bernhardt, busy with her production of *Rostand's L'Aiglon*, rushed into Paris the other day, had a hurried consultation with her scene painters, and departed.

## BERLIN.

### Duse's Farewell—Rejane's Season—News of the German Stage.

(Special Correspondence of The Mirror.)

BERLIN, Oct. 25.

Madame Duse's farewell performance at the Lessing Theater consisted of a scene from *Shakespeare's Antony and Cleopatra*, the last act of *Adrienne Lecouvreur*, and the last act of *Goethe's Egmont*.

We have become enthusiastic over Madame Duse's characterizations of *Cleopatra* and *Adrienne Lecouvreur*, but as for *Egmont*, what shall we say? The last act was wonderful, and I have no doubt but that she is as able to develop and embody the character of this German *Kirchener* with as much art as she did the German *Magda*. But of this we could see very little. Madame Duse has stated recently on more than one occasion that she considers the Berlin public the most intellectual, the most artistic and the most earnest public she has ever played before. Therefore she says she is coming back to us in December and means to give us *Romeo and Juliet*, *D'Annunzio's La Gioconda*, and she hopes one act of *Goethe's Faust* and a scene from *Macbeth*. There is this much excuse for Madame Duse's leaving the classic stage. She says she might with some effort find a *Macbeth* in Italy, but she would never be able to find a *Macbeth*, a *Faust*, or an

*Egmont*; that these roles are so foreign to the Italian character, she could never find an actor who would be able to sink his own individuality, nor assume the personality of the role in question.

And now to our other guest, Madame Rejane, who has just finished a short but very successful engagement at the Berliner Theater. She opened on the evening of the Duse farewell, so I missed the first play—namely, *Ma Cousine*. The next evening she gave us *Zaza*. Now *Zaza* has already celebrated her one hundredth birthday at the same house, and I deem it scarcely chivalrous to criticize one of so venerable an age. Let me say, however, that Rejane did all in her power to gain our sympathy for this theatrical lady, and if she didn't quite succeed the fault lay with the play and not with the actress. She showed us a brilliant technique and a personal magnetism which one cannot forget in her presence. The next role was that of Madame de Lavelette, in Moreau's five-act play of that name. In this Rejane surpassed anything she has yet given us. The play was poor, especially as we were supposed to play it seriously. Therefore it is best to keep strictly to Rejane and her art. In Madame de Lavelette this art is at its highest. In this she portrays every emotion. We find her forgetting effect and everything else, and sinking herself completely into the role of the loving wife who gives herself heart and soul to the task of freeing her husband. In this play, also, Madame Rejane's little fourteen-year-old daughter, Germaine, made her debut, playing a child's part with much naturalness. After Madame de Lavelette followed *Divorcé*, out of which Rejane made a highly spiced farce. I have seen much better *Cyprien*, who were not *Parisienne*—namely, Mrs. Fiske and Niemann-Raabe. They never overstepped the line. Nor is there any necessity in Madame Rejane doing so. She has subtlety, and a refined humor which in the end tells better than boisterousness. On the following evenings she gave us thoroughly artistic performances of *Frou-Frou* and *Meilac* and *Halévy's* *La Parisienne*, in all of which she was ably supported by Messrs. Numa, Maury, and the rest of the company. After *La Parisienne* came the farce, *Flowers*, laurel wreaths as large as cart wheels, and cheer after cheer. Madame Rejane has also stated in an interview that the Berlin public is the most broad-minded, and, as far as art is concerned, the most cosmopolitan she had played before. This and the like remarks of Madame Duse have caused the bosoms of the public to swell with pride.

Collette, which Julia Marlowe created in New York, was given for the first time in Berlin before an enthusiastic house at the Neues Theater, with Nusché Butze in the title-role. It was evident, however, that the applause was for the performers, especially Frau Butze, and not for the play itself, which was even weaker in German than in English.

The regular season of the dramatic society which calls itself the People's Stage opened Sept. 30 at the Ostend Theater, with a performance of Ibsen's *The Festival at Solhans* and Michael Beer's tragedy, *Der Paria*. This latter, which is considered the author's best work and which Goethe pronounced a play showing talent, did not have success, which was in a measure due to the indifferent acting. The *Festival at Solhans*, on the other hand, was of decided interest, having been written by Ibsen at the age of twenty-seven years and showing some of his now developed ideas in the embryo. It is written in a lyric style and even ends happily, which is also a surprise to an Ibsen audience.

Vienna had three Hamlets last week—namely, Josef Kalnz, Adèle Sanbrook, and Sarah Bernhardt. A colleague writes me from there that Frau Sandrock's performance, which showed in the stronger passages the marked influence of Kalnz, was better and altogether more interesting than that of Madame Bernhardt. The Vienna public did not like the declamatory manner in which Madame Bernhardt read the lines. Her scene with the players was the best piece of work she did, and elicited much applause, while the closet scene was a dismal failure. On the whole, neither of the performances seemed to gain a real artistic success.

G. T. O.

## AUSTRALIA.

### The Christian Produced—A French Opera Company—Stage Talk of the Antipodes.

(Special Correspondence of The Mirror.)

SYDNEY, Sept. 27.

J. C. Williamson, of Williamson and Musgrove, has all but completed arrangements for a season of French opera bouffe in Sydney the coming Easter. A complete company of French artists has recently been formed in Paris for a round-the-world trip, opening at Cairo and Alexandria, and thence to Batavia. After the Batavian season the company is booked back to France via America, where they will play the principal towns en route. If Mr. Williamson is successful in his negotiations they will play before leaving for the States seasons of four weeks here and at Melbourne.

Besides the annual pantomime this Christmas, Mr. Williamson promises another novelty, but has not yet shown it. Harry Conor and Hoyt and McKee's company have been doing well in Adelaide, from where they will go to Broken Hill and Perth.

The Sign of the Cross company are still in Northern Queensland, where they seem to be meeting the appreciation their efforts deserve. The No. 1 Gelsa company have been doing big business at the Princess' Theatre, Melbourne. The No. 2 company, which includes Wallace Bransby, Harry Shill, and Carrie Moore, are touring the Victorian provinces.

The company recently producing *Secret Service* at Her Majesty's Theatre gave us a very capable and successful revival of *Pygmalion* and *Galatea*, and are now producing for the first time in Australia Wilson Barrett's dramatization of *The Christian*. Henrietta Watson, since my last writing married to a wealthy Englishman named Radcliffe, is the Glory Quigley, and John Storm is the Glendower. The production is mounted in Williamson and Musgrove's usual lavish manner and ably played by an excellent cast.

Holloway and Anderson continue to successfully cater to lovers of melodrama at the Lyceum, where their present hit is *Tommy Atkins*. They also have a company in Melbourne playing *A Soldier and a Man*. Dora de Winton and J. D. Saunders, who appeared in the Sydney production, are with the company. The present Lyceum season will close with the production of *Stockton and Hudson's* in the Heart of London, after which, as I have already advised you, John Sheridan, who with his company arrives here next week in R. M. S. *Oropus*, opens his season at this theatre Oct. 7 with *When the Lamp is Lighted*. Harry Rickards must have been a heavy loser by the recent Tirol fire, as, besides the loss of many prized personal effects and the double rent entailed by having to move his company to the Palace, he has lost seven years' collection of scenery and properties, particularly those used during *Pattie Brown* and *Charles Cartwright's* Australian seasons. I am glad to be able to report that the patrons of the burnt-out Tirol have removed their patronage to the Palace, where business is very brisk. On Sept. 30 Paul Cinquavalli plays a farewell week at this hall.

George Rignold is reviving *Called Back* at the Criterion, and of course resumes his old part of the spy. His company includes Harry Diver, Johnson Weir, Lillian Wheeler, and Roland Watts Phillips.

The Brough Comedy company have concluded what is perhaps their most successful season—and that is saying much at the Sydney Royal, and have left for Adelaide. Harry Lynch writes from London that he is returning to Australia via New York and San Francisco. He has engaged Harry Liston's Merry Party to open here in March next and the Lido-Knights to give their entertainments through these colonies at the conclusion of their American tour. He is also in treaty with the Mohawk Minstrels for an Australian season. Maud MacCarthy, the phenomenal child violin-

ist, is returning to Sydney by the incoming Orient steamer.

The Woods-Williamson company have been playing *A Woman's Sin*, said to be a dramatization of *Hall Caine's "The Manxman"*, at the Theatre Royal, Brisbane. George Darrell, who has been appearing in Perth, is reported to be arranging a visit to Tasmania. M'Adoo's jubilee singers are at the Town Hall, Adelaide.

E. NEWTON DALY.

SYDNEY, Sept. 30.

The Broughs, who have concluded their longest and most successful season in Australasia, are expected to return at the end of next year.

Blind Holt brought his lone and successful season at the Melbourne Royal to a close the other night, when there was a great demonstration. The actor-manager, at the end of the play, For England, instead of delivering a speech, assembled the staff of the theatre on the stage, and they joined in the chorus of "Auld Lang Syne," which was taken up by the audience and followed by rounds of hearty cheers.

John F. Sheridan, with an English company, has arrived in Australia, and will shortly open at the Sydney Lyceum.

Harry Conor and Hoyt and McKee's company probably will visit New Zealand before returning to America.

Williamson and Musgrove's Royal Comic Opera company, now at the Melbourne Princess', will open in Sydney on Nov. 4, and remain there till Christmas, when a spectacle will be produced.

Alfred Damper, who has recovered from the effects of his recent illness, is appearing in the ever popular *Robbery Under Arms* at the Brisbane Opera House.

Recently, at the Adelaide Theatre Royal, a novel auction sale was conducted on behalf of the funds of the Adelaide Children's Hospital. The ladies of Williamson and Musgrove's Comic Opera company (now in Melbourne), acting on the suggestion of the firm, had dressed about thirty dolls to represent well-known characters in stage-land, and these were sold under the hammer on the stage of the theatre. A brief preliminary concert was given, for which a small admission fee was charged, and this sum and the prices realized for the dolls aggregated £111. The highest price realized for a doll was £15 10s., and all brought over £1.

The Pollard Opera company, by arrangement with Williamson and Musgrove, will produce *The Belle of New York* in the leading New Zealand cities and towns.

Tom Costello, the favorite English comedian, has arrived in Sydney under engagement to Harry Rickards.

Mamie Jordan, of the Flying Jordans' company, is in the Sydney Hospital, suffering from the effects of a trapeze fall.

Hudson's Surprise Party is doing good business at the Adelaide Bijou.

JOHN PLUMMER.

## HONOLULU.

### Clay Clement's Season—The Boston Lyric Company—Other News.

(Special Correspondence of The Mirror.)

HONOLULU, Oct. 24.

The Clay Clement season at Honolulu, while successful as far as the company's work was concerned, was not, from a pecuniary standpoint, what it should have been. The company were here at a good time of the year, but Advance Agent Harkinson had been booming the Boston Lyric Opera company. Even he did not get the advance season sale anticipated, but on the single performance sale, that opened yesterday, he more than made up the deficiency on the season. For the benefit of any who anticipate coming to Honolulu for a season of either drama, comedy, comic or grand opera, I will reiterate that the advance season sale on traveling companies has been worked to a finish, and the people here are tired of having to pledge for something thousands of miles and many months away. The theatre-going people of Hawaii are exacting in this particular, but nevertheless always have patronized and will continue to patronize liberally any strong attraction that may come here.

There is no intention on the part of your correspondent to discredit the work of Clay Clement and his company, which was excellent and I might say in many instances far above the average. The misfortune was that Mr. Clement came at the wrong time.

The Orpheum, which has been dark for the past week, on account of remodeling and refitting, probably will reopen Oct. 28, with a new vaudeville bill from San Francisco.

Allan Dunn, who was to have joined Harry Conson Clarke, was unable to fulfill his engagement. He was confined to his "Stevenson Cottage" for over two weeks with malaria.

Trobert, a magician, who came here for his health, has been making a tour of the islands in one, two and three night stands, with Maurice Walton for assistant.

C. L. CLEMENT.

## CHRISTIANIA.

### Shakespeare on the Norwegian Stage—Bjornson's Beyond His Power—Productions.

(Special Correspondence of The Mirror.)

CHRISTIANIA, Norway, Oct. 22.

This season we are favored with three first-class theatres and two not quite first-class. The three are the National-theatret, managed by Björn Björnson, the eldest son of the poet; the Central-theatret, managed by Rudolf Samuelsen, and the Second-theatret, managed by Tor Larvik. The two others are the Eldorado-theatret and the Grønlands-theatret. Up to this time the repertoire has been very classic indeed. The Second-theatret opened with Schiller's *Marie Stuart*. It was well played, with a promising young actress, Agnes Mowinkel, in the title-role, and fittingly staged. The Central-theatret has had a big success with *Shakespeare's A Comedy of Errors*, which has now been given nineteen times. *Antipholus of Ephesus* and *Antipholus of Syracuse* are played by the same actor, and likewise are the two *Dromios*. Other plays on the repertoire of this theatre are *Tolstoy's The Bread of Charity*, an impressive masterpiece, strikingly produced; the two farces, *The Ladies' Doctor* and *The Plunder of the Sabians*, and three or four plays of younger Danish and Norwegian authors.

On the boards of the National-theatret have Shakespearean plays also been seen, though not so lustily as on the other stage. *Twelfth Night* was produced last week. It did not take the right hold on the audience, however. Of greater effect was Björnson's *Beyond His Power*, produced on Oct. 20. It was a noble performance, well worthy of our national stage. The actors who particularly distinguished themselves were Johan Fabström, Halfdan Christensen, Egil Eide, Harald Stormoen, Johanne Dyrvad, and Mrs. Didrikson.

S. R.

## JAMAICA.

### A New York Vaudeville Company to be Followed by Othello.

(Special Correspondence of The Mirror.)

KINGSTON, Nov. 7.

Mr. Daniels, of New York, returned to Jamaica last week with a vaudeville company and opened at the Theatre Royal on Nov. 6. The company includes Miss Tatine, singing comedienne; Marlow and Plunkett, in a sketch; Tom Haverly, Dutch comedian, and May Goodwin, pianist. Small though the company is it gave satisfaction to the audience. Miss Tatine was most successful. She sang well and looked very pretty. The audience would not allow her to retire until she had rendered six songs. Marlow and Plunkett were well received, and kept the people in roars of laughter. Miss Goodwin was worthy of commendation for her rendition of catchy melodies. The house was fairly well filled and netted for the management about \$300. Morton Tavares puts on *Othello* in December, and will follow it with a new play written by himself.

MONTGOMERY LIVING.



## THEATRES AND MUSIC HALLS.

## Tony Pastor's.

An excellent comedy bill includes Frank Bush, comedian; the Brothers Damm, comedy acrobats; Haines and Pettingill, quick talkers; Kitty Gardner-Gilmore, comedienne; Edgar Foreman and Julia West, comedy duo; Harry and Sadie Fields, Hebrew cake-walkers; Williams and Melburn, sketchists; Edwin H. and Kittle Deagon, illustrated songs; Harrington and Martell, duettists; Gorman and Proctor, musicians; Running Elk and Wanna, sharpshooters; Fred A. Pelot, juggler, and the vitagraph.

## Keith's Union Square.

Fay Templeton in her latest songs heads the bill, which includes James O. Barrow, assisted by John Lancaster and company, in Tactics; Barnes and Simon, in A Marriage Broker; Maxwell and Simpson, illustrated songs; Dillon Brothers, parodists; Conway and Leland, comedians and acrobats; the Three Marvelles, comedians; Sig. Alberti, Chinese Johnnie Williams, Deets and Don, Martinetti and Grossi, Satsuma, Lester and Jerman, and the biograph. Next week "The Girl with the Auburn Hair" will make her New York debut.

## Proctor's.

Clasie Loftus continues to head the bill at both Proctor houses. The others are Will M. Cressy and Blanche Payne, in Grasping an Opportunity; Fred Eldridge, comedian; Drawee, juggler; Raymond, West and Little Sunshine, comedy trio; Whalen and Doyle, eccentric dancers; Lassar Brothers, acrobats; Master Whiteley, illustrated songs; Mayne Mayo, contralto; Spencer Brothers, Irish wits; John T. Powers, monologist; Reed and Shaw, comedy duo; Paley's kalatechnoscope, and the stereopticon.

## Palace.

Clasie Loftus is the star of the bill, which includes Tactica, the male soprano; Three Sa-Vans, acrobats; Paley's kalatechnoscope; Bon Ton Trio, in My Friend from Ireland; Little Western, musical artist; Howard Thurston, magician; Howard Brothers, banjo experts; Aerial Austria, queens of the air; Bob Vernon, coster singer; Livingston and Bush, comedy acrobats; Sutcliffe Family, Scotch dancers, and the stereopticon.

## Harlem Music Hall.

Mr. and Mrs. William Robyns, Johnson and Deas, the Walet and Thorne's Farceurs, Crane Brothers, Vilona Sisters, Collins and Collins, the Leonards, Bennett and Kessner, and Morris' ponies are billed for this week.

## Weber and Fields'.

The burlesques Whirl-I-G-G and The Other Way continue their run, with Lillian Russell and the "Big Six," Weber, Fields, Bailey, Kelly, Ross, and Warfield, as the stars.

## Bon Ton.

The bill for this, the second week of the regular season, includes the Williams Duo, instrumentalists; Etta Chatham, vocalist; Crotus and St. Aiva, Irish comedy duo; Sadie Probst, character singer; Arline Ramsey, balladist; March Sisters, singers and dancers; the Kentons, acrobatic comedy duo, and Marie Bordenaux, socomic.

## THE BURLESQUE HOUSES.

MINER'S BOWERY.—Miner and Van's Bohemian Burlesquers have returned for the week.

LONDON.—Harry Morris' Twentieth Century Maids introduce two burlesques, with Mr. Morris as Tyrone de Hubberbeck, and an olio that shows Perry and Burris, Clemence Sisters, Johnson Trio, Knight Brothers, Terry and Hyland, and Del A. Phone. The High Rollers next week.

MINER'S EIGHTH AVENUE.—Miner's Own company, headed by Artie Hall and Johnnie Carroll, appear in straight vaudeville.

OLYMPIC.—Rose Sydel's London Belles entertain the Harlemites.

DEWEY.—Hurtig and Seamon's A Social Maid company is the attraction. The members are Johnson, Davenport and Lorella, the Bacon City Quartette, George E. Heban, the World's Trio, the Brownings, and others. The burlesque, A Social Maid, is produced with elaborate scenic effects.

KOSTER AND BIALS.—Round New York in Eighty Minutes drew large audiences. A good deal of the superfluous material was eliminated, and the remainder was brightened up in such a way that the entertainment was fifty per cent. better than on the opening night. "Jesse Dandy's" parodies have been made a special feature and he is one of the big hits of the bill. Etta Butler, Kitty Mitchell, Dick Bernard, William Selery, Bobby Gaylor, and Jeffries, Sharkey, and Corbett continued to please. The Craggs, La Symphe, and other olioists helped in the fun making. A burlesque on Sherlock Holmes is a new feature this week.

COMET.—This theatre, formerly Sam T. Jack's, reopened last night, under Leo C. Teller's management, with Robie's Knickerbocker Burlesquers.

## LAST WEEK'S HITS.

PROCTOR'S.—Charming Clasie Loftus, who was the star of the bill at both of Mr. Proctor's New York theatres last week, scored an unequalled triumph in a new series of imitations which gave her greater opportunity than usual to show her versatility and her wonderful talent. She began with an imitation of Andrew Mack in his "Rose Song" from The Last of the Mohicans, and gave a very faithful reproduction of the popular Irish comedienne of Marie Dressler. Then followed accurate imitations of Marie Dressler, Fay Templeton in her newest song, "I Want a Filipino Man;" Dan Daly, in "Nothing New," from The Rounders; May Irwin, "I Don't Want to Be Yo' Lady Fren' No Mo'"; and Camille D'Arville, in a waltz song. In response to vociferous applause Miss Loftus did her imitations of Letty Lind and Ada Behan, which are gems in their way. In the Marie Dressler imitation Miss Loftus was particularly good. She reproduced that massive player's facial, physical, and vocal contortions to the very life, and even

added Miss Dressler's marvelous cursive at the end. Camille D'Arville's vocal eccentricities were reproduced with photographic accuracy, and the others were quite as good as those mentioned. Miss Loftus' popularity was amply proven by the large audiences attracted to both theatres, and she more than earned the immense salary that Mr. Proctor gave her for her services. Hugh Stanton, assisted by Florence Modena, scored a big hit in For Reform, which is a very pleasing comedietta. The Aerial Austria, with Mile. Almee's "human fly" specialty, were an attractive feature and their acts of daring brought many expressions of approval. Johnnie Carroll sang some new songs which made hits, and was ably assisted in his comedy work by Addie Crawford. Bob Vernon sang some coster songs with the true London accent, and was generously endorsed. Others on the bill were the Three Sa Vans, Little Western, Three Brothers Melrose, Yale Trio, Howard Brothers, Carmelita and Rafael, Sutcliffe Family, Morgan and Otto, and Paley's kalatechnoscope.

KEITH'S UNION SQUARE.—Flo Irwin, assisted by Walter Hawley, presented The Gay Miss Con with great success. Miss Irwin's "jag" scene met with approval and her work all through was excellent. Mr. Hawley was useful as a foil for her merry jests. A new sketch, called A Man of Chance, was presented by Dempsey, Mitchell and company. It is a farce by Sidney Wilmer and contains many funny lines and situations. The plot swings around a young woman who has married a fussy but apparently respectable middle-aged man. She conceals her previous marriage and divorce from him, and when her first husband turns up there is trouble, as husband No. 1 does not know he has been divorced from his wife. The first husband is a sport, or a man of chance, and he calls at the house in reference to some money husband No. 2 had borrowed from him at the race track the day before. When the wife and No. 1 meet there is a scene, and the complications are worked up in a very ingenious way until the climax, when No. 1 takes his departure, without breaking up the happy little home. The amusing lines and situations follow each other in rapid succession, and the audience is kept in great humor throughout the sketch. Thomas J. Dempsey was easy, natural and effective as the "man of chance," and Joseph Mitchell played the part of the second husband capitally. Kathryn Angus was the worried wife and helped materially in the fun making. Dempsey, Mitchell and company have an excellent vehicle and ought to make a hit in any first-class house. Mr. and Mrs. Mark Murphy were seen for the first time here in their new sketch, The Seventh Son. The scene is laid in a hotel in which Mr. Murphy is a porter and Mrs. Murphy a guest. They have a little dialogue and Mrs. Murphy sings a song in which she gives excellent imitations of the different performers seen in an average vaudeville bill. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

TONY PASTOR'S.—Genaro and Bailey, who stand at the head of the great army of cake-walkers, and who can give most of the expert dancers cards and spades, were the stars of the bill. They justified Mr. Pastor's confidence in their ability, and scored an immense hit in their sketch, which introduces a very amusing comedy episode as well as their terpsichorean specialties. The effort was quite successful. When she exits Mr. Murphy returns and rattles off a long string of very amusing gags and sings a couple of songs in his inimitable way. Mrs. Murphy returns and they have a very funny dialogue, winding up with a novel and original disappearing act by Mr. Murphy. It is an excellent sketch and shows these talented farceurs at their best. Foy and Clark made one of the big hits of the bill in their wildly hilarious farce, The Man Across the Street. They have improved it by the addition of several new bits of business which are highly amusing. All of the old tricks went as well as ever and the clever comedy duo were applauded to the echo. John Kernell's rough and ready manner and his bright budget of good old stand-bys were as big a hit as ever. John Bedini, assisted by Arthur, repeated the hit made at Koster and Bial's earlier in the season. William Windom and Julia West, and Newhouse and Foreman and Julia West, and Newhouse and Foreman were the other headliners, and all pleased. Ward were the other headliners, and all pleased. The bill also included Hendrix and Prescott, Raymond Musical Trio, Professor Tanariff's baboons, Burkhart and Adler, Robert Conwell, the stereopticon, and the biograph with new views.

juggler, did some very neat and effective tricks, and was warmly applauded when he performed several out-of-the-ordinary feats. Other interesting features were tumbling and barrel-jumping by the Raschatta Brothers, dancing by Ford Brothers, singing and fun-making by Marshall's Quintette, Irishisms by Spencer Brothers, and new views on the Paley kalatechnoscope.

HARLEM MUSIC HALL.—Hurtig and Seamon's Bowery Burlesquers kept large audiences amused all week. In the olio were Cope and Dixie, Farrell and Taylor, Lewis and Elliot, whose up-to-date work made a hit; Davenport Brothers, Loney Haskell, Review Comedy Four, and James J. Morton, assisted by Marie Richmond. Loney Haskell's farce-comedy, Slumming, concluded the performance. It is a very clever satire on the slumming fad. It shows the interiors of an opium joint and an East Side court room, and gives plenty of scope for the talented members of the company. James Morton as a flip detective, Loney Haskell as a Chinaman, and Andy Lewis as a Hebrew politician were especially good. The songs and choruses went well and the scenic effects were pleasing.

WEBER AND FIELDS' BROADWAY MUSIC HALL.—Large and delighted audiences filled the house at every performance. On Monday evening of last week Richard Croker and at least forty of his Tammany braves, all resplendent in evening dress, and wearing happy smiles, filled ten boxes and celebrated the victory of the "Tiger" in the recent election. The Nichols Sisters and Ali and Beni contributed specialties in the early part of the evening. Preparations are under way for the production of a burlesque on Barbara Freitchie, which will be put on in a few weeks.

## The Burlesque Houses.

MINER'S BOWERY.—Bryant and Watson's American Beauties repeated the performance seen a week earlier at the Eighth Avenue. Large audiences.

LONDON.—Al. Reeves' company offered two entertaining burlesques that brought in a minstrel first-part showing Ferber and Davis and Titchner and Cissie. The olio presented, besides Al. Reeves, Ines McCusker, Welch Brothers, and Celeste and Bayless. Good business.

MINER'S EIGHTH AVENUE.—Miss New York, Jr., introduced the O'Learys, Cunninghams, and Smith, Adeline Madden, Gillman and Perry, Mable Remington, and Collins and Ma Deil. A good deal of humor was of the sort that never should have been—and very, very old at that. Business continued excellent, but it seems likely to decrease if bills such as this and that of the week before are not cleaned up.

OLYMPIC.—Harry Morris' Twentieth Century Maids amused large delegations of Harlemites.

DEWEY.—Ed F. Rush's Bon Ton Burlesquers filled a profitable week and gave an excellent entertainment. The opening burlesque is The Bon Ton Reception and the entire company appeared in it to advantage. A diverting olio was presented by Maude Amber, Byron and Langdon, Grout, Beers and Grout, McPhie and Hill, Gallagher and Hill, Smith and Champion, and Welland. The concluding burlesque is called A Run for Your Money. Frank Byron and Larry Smith made big hits.

## CISSE LOFTUS IN COURT.

The case of Weber and Fields vs. Clasie Loftus was heard on Thursday last in the Supreme Court, before Justice Scott. The music hall managers are trying to get an injunction to keep Miss Loftus from appearing at any house but their own, as they have a contract with her which they allege she has violated.

Former Judge Dittenhoefer appeared for Miss Loftus and argued eloquently for his fair client. The main point of his argument was that the contract called for Miss Loftus' appearance on Sunday evenings, which is contrary to law, and that therefore the contract is illegal. Argument for the plaintiffs was made by a representative of Emanuel Fried. After listening patiently to both sides the justice reserved his decision.

Miss Loftus' salary was to have been \$500 per week, and a stipulation was made that she was not to appear in boys' parts or in tights. She did not like the part she was assigned in the first production and resigned. She is now playing at both of the Proctor houses in this city. When Ellen Terry heard of her plight she told Miss Loftus she could count on her for any financial support necessary for the proper conduct of the legal proceedings in the matter.

## OPENING OF THE BON TON.

The Bon Ton Music Hall, on West Twenty-third street, formerly Koster and Bial's famous resort, was reopened last week by Manager John F. Reilly. Changes that have been made in the auditorium lately include a complete new stage, fitted up with new scenery, new electric light effects, new carpets, and two promenades in the rear of the box tier and on the lower floor. During the present season the policy will be to present a strictly vaudeville programme only, comprising European as well as American artists. On the opening night several volunteers helped to make the occasion notable. They included Emma Krause, Lottie Brill, Carver and Pollard, Charles B. Ward, Jere Mahoney, Joe Fields, Melrose and Elmer, Joe Lindner, Mingus and Le Maine, Minerva Lee, Clarke and Temple, John Nestor, Pierce and Gilbert, and Fred Russell. The regular bill for the week included Baldwin and Daly, Worth Sisters, May Appleton, Muro and Cousins, Carrie Mack, Castro Trio, Leslie and Fanchon, Agnes Miles, Little and Pritakow, and Little Frances. C. B. Cline looked after things with his usual courtesy and was congratulated by his many friends, while Manager Reilly wore a happy smile.

## EXTRAORDINARY BOONING.

The Keith management is taking unusual pains to impress the fact upon the patrons of the Union Square Theatre that "The Girl With the Auburn Hair" is to begin an engagement at that house on Nov. 27. Several oil paintings of "the girl" are on view in the lobby, and announcements of her coming are scattered through the programme. Partly in preparation for her arrival and mostly because it was absolutely necessary, parts of the wall at the rear of the auditorium have been removed, so that those who come in very late may get a chance to see what is going on. The business at Keith's is really extraordinary.

## R. G. KNOWLES LECTURES.

R. G. Knowles, the American comedian, who has made himself very much at home in England, has temporarily abandoned the halls, and has started on a lecturing tour through the provinces. His subject is "Trifles that Trouble the Traveler," and a newspaper account of his opening at Bexley Heath states that he kept his audience entertained for two hours with a droll narrative of his adventures during a trip around the world.

## A NEW SKETCH.

Lillian Green and William Friend have secured a new sketch by Herbert Hall Winslow which they will produce during December. It is called How He Explained It, and was written with a view of giving full play to the versatility of both Miss Green and Mr. Friend. It is said to contain a number of new situations and innumerable bits of comedy business.

## BUOMAN SIGNS WITH FULGORA.

Frank Buoman and Rose Adelle have signed with Robert Fulgora, and will join his Trans Oceanics for the remainder of the season. Next season also they will tour with one of the Fulgora companies, presenting Mr. Buoman's original sketches.

## MARSHALL P. WILDER.



Here is little Marshall P. Who has gained a high degree. By his mirth. He has smiled for many years, Making laughter conquer tears. On the earth.

Though his tales are old and gray, He relates them in a way That is prime. And he pleases so many folks. With his prehistoric jokes. Every time.

Thus does little Marshall P. Work his fellow-men, you see. All the while; Winning fortunes by his cheek, And a pile of "plunks" per week. By his smile.

## HARLEM THEATRE AFIRE.

Miner's Theatre Building, in 125th Street, formerly known as the Columbus, caught fire on Friday evening last, about six o'clock. The blaze started on the third floor and it looked for a time as though the building was doomed. The firemen got to work very promptly and stopped the progress of the flames before they could reach the auditorium. The house was built by Oscar Hammerstein and was opened in 1891.

## INOGENE COMER IS ALIVE.

Inogene Comer, whose death was reported a few weeks ago, is alive and well. She returned from Europe a few days ago and will shortly make her reappearance in vaudeville.

## VAUDEVILLE JOTTINGS.

Solaret, "Queen of Light," will head a co. now being organized by George Homans, which will open at the Tacon Theatre, Havana, in March, 1900.

The Boston Funmakers, who played South River, a very "rubby" town in New Jersey, last week, were left high and dry by their manager, who escaped with the receipts.

Clasie Loftus will add an imitation of Anna Held to her repertoire.

The Gypsy Quartette is winning encores with "Sing Me a Song of the South."

Ted D. Marks sailed for London last week on the "Oceanic."

Ellen Terry, Laurence Irving, and Marie Dressler occupied boxes at the Palace last week. They came to see Clasie Loftus in her imitations.

Dan A. Anderson and J. B. Walker have joined hands and will hereafter work together, doing illustrated songs. They have had offers from road managers, but prefer playing dates.

Ben Harris has booked Billy Emerson at the Great Northern theatre, Chicago, for the week of Nov. 19 to strengthen The Triple Alliance co. He is also arranging to take Emerson out with a minstrel co.

Jeannette Dupre Watson received many beautiful floral tokens while playing in and around New York recently. The American Burlesquers co., with which she is playing, is breaking records everywhere.

Maude Amber has closed a successful six weeks' engagement with the Doctor O'Neill co. She was specially engaged to strengthen the bill at the Dewey Theatre, New York, last week.

The Sisters DeGraft, through their manager, announce that they are not now and have not been members of Al. Reeves' co.

Turner's Pickaninies and Pauline Moran were among the features of Weber and Fields' co. last week at Cincinnati. The attraction drew big business.

Press Eldridge had to use borrowed clothes on the stage at the Leland in Albany during the greater part of last week, as his trunk was sent out West through an error on the part of the railroad co.

May Wallace, Josie Allen, and Florence Hawkins, of Weber's Dainty Durbess co., while playing Paterson, were tendered a dinner, and received many floral offerings during the week.

Oscar Hammerstein visited Koster and Bial's one evening last week. When he left the building after the dissolution of the Koster-Bial-Hammerstein copartnership, he vowed that he would never enter it again. He changed his mind and accepted the invitation of the new management to occupy a box.

One of the little members of P. K. Okabe's troupe called "Oharu," a girl of three years of age, played for the first time at the Grand Opera House, Syracuse, N. Y., on the night of Nov. 18, and met with big success, performing on a twenty-foot horse. She was presented by her admirers with a beautiful doll and some pretty flowers.

A new burlesque, by Clay M. Greene, called 1900, will be produced at Koster and Bial's in January. "Round New York" will be sent on the road.

Claudia Lorraine, the wife of William Mitchell, of Mitchell and Cain, underwent a very successful operation last week. It was performed by Professor J. Riddle Goff, of the Skin and Cancer Hospital.

Walter Thompson, of George Thatcher's Minstrels, has made a hit with "Because."

Rose Kessner and Annetta Held were an added attraction to George Payton's Stock co. at Hartford, Conn., week of Nov. 13. They have signed with Irwin Brothers' Burlesquers for the balance of the season, opening at Baltimore, Nov. 20.

Moutague and West are meeting with the greatest possible success in their new sketch in the Western houses. They have recently played St. Louis, Kansas City, Omaha, and the Olympic and Haymarket in Chicago. This week they are at the Chicago Opera House, with Detroit, Rochester, and Syracuse to follow. They will be at Tony Pastor's on Dec. 18. Their new act has won favorable mention everywhere it has been seen, and they have had no trouble in making a fine list of bookings.

Agnes Brandon played the Gasto Theatre, Fall River, Mass., last week, with her one-act comedy, La Belle Marie. Manager Haynes pronounced it one of the best acts he has ever played.

Gertrude Haynes opened at the Lyceum Theatre, Boston, on Nov. 20, for two weeks. Her indomitable pluck has landed her in the first rank of vaudeville headliners.

That vaudeville has become an established institution in Omaha, is shown by the crowded houses at the Creighton-Orpheum, under the management of Jacob Rosenthal. It is now the usual thing on Sunday evenings to place the orchestra on the stage and give their seats to the audience. Last Sunday evening this was not only done, but three hundred patrons were given seats on the stage, and the standing room was sold to the limit; and even then there were fully five hundred people turned away. An attractive feature.

ture introduced at the Saturday matinee is the holding of stage receptions whenever any bright particular star is engaged. The reception held last week by the Hungarian Royal Military Band was very largely attended by the women and children.

Press Kidridge last week gave his wife, as a birthday present, \$10,000 worth of Brooklyn Rapid Transit stock.

Low Bloom has been confined to his bed for the past four weeks with pleurisy, but is now recovering.

One of the neatest advertisements ever gotten out by a vaudeville performer is the folder recently distributed by Mr. and Mrs. William Robyns. A pretty dark green cover, when opened, discloses a half-tone of the players, fastened with two drops of sealing wax. Then there is a strip of paper folded in layers on which is printed a lot of excellent notices of Straight Tip Jim, the Robyns' latest production. The circular is artistic in the extreme, and has caused favorable comment everywhere it has been seen.

Minnie Seligman was booked yesterday by Wilson and Smith and Robert Grau to appear at the Harlem Music Hall next week, in a scene from "Paradise."

Edna Bassett-Marshall is resting in New York this week. This is her first open week in nine months. Her sketch, "Sunshine and Sorrow," has been very successful under the management of her husband, Bert Marshall, and she has splendid bookings ahead, including a long engagement on the Orpheum circuit.

Paponta opened Nov. 13 for two weeks at the Grand Opera House, Indianapolis, as a special feature with the Grand Stock Co. Paponta is the first vaudeville attraction ever engaged at the Grand Opera House with the stock co. The advance sales are the largest ever known in the history of the house. Paponta closed a two weeks' engagement at the Grand Opera House, Syracuse, N. Y., Nov. 11, where she made one of the greatest hits of her life, and played to record breaking business.

I. Martin Melvin, of A Breezy Time Co., sings "Do You Love Me?" with great success.

Frances Keppeler, a ten-year-old prodigy, is said to have made a big hit in vaudeville in Chicago, with songs and imitations.

George H. Carr, of Carr and Jordan, is very ill at St. Luke's Hospital, in this city.

The home of Clint Wilson was seriously damaged by fire last week.

J. A. Darnaby writes that he is not at present booking any one, and that people who are using his name are impostors.

Lillian Leonard, prima donna soprano; Alex. A. Lewis, basso, and H. W. Stanton, comedian and pianist, have consolidated under the name of Lewis, Leonard and Stanton, and will soon be ready to play vaudeville dates in their new musical comedy-sketch, "Tipping the Waiter."

The Ferguson Brothers' Comedy Co. have engaged Will T. Madder, Brosey Maher, Richard Marsden, and Violet Marsden. The management has also added two new specialty acts to the vaudeville end of the co., which is now stronger than at any time since the opening at Bremen, Ind., and is booked in several of the larger cities in Ohio, Pennsylvania, and New York.

The Tammany Tigers did a tremendous business at the Alhambra in Chicago last week. Kelly and Adams, Emerson and Omega, Mlle. La Rue, and others are making big hits with the co. Pictures of the Jeffries-Sharkey encounter were shown, and they helped to bring out the S. R. O. sign.

Wilson and Smith and Robert Grau moved yesterday into their new offices on the second floor of 833 Broadway, directly under those they formerly occupied.

Harry Mayo's new song, "I'll Meet You Down the Line," is being sung by the Washburn Sisters, for whom it was written. Stanley Whiting and the Mayos are also singing it.

#### VAUDEVILLE PERFORMERS' DATES.

Amber, Maud-Richmond, Va., 20-25.  
ALDRICH, CHAS. T. Bijou, Richmond, Va., 20-25.  
Adams, E. B.-Miner's, Harlem, N. Y., 20-25.  
Alberti, Sig.-Keith's, N. Y., 20-25.  
Abrams and Patrick-Olympic, Chicago, 20-25.  
Avery, The-Olympic, Chicago, 20-25.  
Ambury, Wallace Bruce-Chicago O. H., 20-25.  
Austin, The-Palace, N. Y., 20-25.  
Alexander, Geo. H.-Columbia, St. Louis, 20-25.  
Alburtus and Barstow-Tidy, Variete, Prague, Austria, Nov. 13-Indefinite.  
ATHLISON-ELY, EDGAR Oxford Music Hall, London, England-Indefinite.  
Bogart and O'Brien-Detroit, Mich., 20-25, Cook O. H., Rochester 27-Dec. 2.  
Blackson and Burns-Rochester, N. Y., 20-25.  
Barnes and Sisson-Keith's, N. Y., 20-25.  
Burkhart, Lillian-Novelties, Brooklyn, 27-Dec. 2.  
Barrows, J. O. and Co.-Keith's, N. Y., 20-25.  
Bedini and Arthur-Keith's, Boston, 20-25.  
Bret-Reveries-Keith's, Boston, 13-25.  
Bell, Piggy-Columbia, St. Louis, 20-25.  
Bush, Frank-Palace, N. Y., 20-25.  
Barrington and Martell-Palace, N. Y., 20-25.  
Bingham, Ralph-Keith's, Prov., 20-25.  
Byron and Langdon-Keith's, Prov., 20-25.  
Bon Ton Trio-Palace, N. Y., 20-25.  
Birch Sisters-Bon Ton, N. Y., 20-25.  
Bordoux, Marie-Bon Ton, N. Y., 20-25.  
Bentley Bros.-Haymarket, Chicago, 20-25.  
Buonan and Adele-Shea's, Buffalo, 20-25.  
Broadway Trio-Shea's, Toronto, 20-25.  
Bauda Ross-G. O. H., Phila., 20-25.  
Burgess, Nell-Grand, Washn., 20-25.  
Craig, The-Keith's, Boston, 20-25.  
Conwell, Robt.-Keith's, Phila., 20-25.  
Conroy and Dwyer-Keith's, N. Y., 20-25.  
Ching Ling Foo-Keith's, Phila., 13-25.  
Craig, Mabel-Shea's, Toronto, 20-25, Leland, Albany, 27-Dec. 2.  
Canfield and Carleton-Chicago O. H., 20-25.  
Case, Charles-Chicago O. H., 20-25.  
Caron and Herbert-Haymarket, Chicago, 20-25.  
Carter, Chas. J.-Haymarket, Chicago, 20-25.  
Coburn, Four-Phila., 20-25, Pittsburgh 27-Dec. 2.  
Conway and Leland-Keith's, N. Y., 20-25.  
Chatham, Etta-Bon Ton, N. Y., 20-25.  
Crollins and St. Alva-Bon Ton, N. Y., 20-25.  
Carmen, La Belle-Novelties, Brooklyn, 20-25.  
Cloud and Kershaw-Olympic, Chicago, 20-25.  
Cohn, Fred-Olympic, Chicago, 20-25.  
Clyde, Kitty-Haymarket, Chicago, 20-25.  
Crawford Sisters-Chicago O. H., 20-25.  
Cardovine Troupe-Shea's, Toronto, 20-25.  
Cosmopolitan Trio-Keith's, Boston, 20-25.  
Dunsm Bros.-Palace, N. Y., 20-25.  
Deagons, The-Palace, N. Y., 20-25.  
Drause-Proctor's, N. Y., 20-25.  
Dean and Joe-Novelties, Brooklyn, 20-25.  
Deongos, The-Novelties, Brooklyn, 20-25.  
Dolan, The-Chicago O. H., 20-25.  
Doherty, Prof.-Grand, Washn., 20-25.  
Duncan, A. O.-Shea's, Buffalo, 20-25.  
Davis, Geo. C.-Shea's, Buffalo, N. Y., 20-25.  
Dixon, Bowers and Dixon-Keith's, Phila., 20-25.  
Dolan and Lecharr-G. O. H., Phila., 20-25.  
Darrow, Mr. and Mrs. Stuart-Keith's, Boston, 20-25.  
Deanzo Bros.-Shea's, Toronto, 13-25.  
Dale, Violet-G. O. H., Phila., 20-25.  
Dunn and Jerome-Olympic, Chicago, 20-25.  
Dempsey, Mitchell and Co.-Keith's, Phila., 20-25.  
Downing, Robt.-Haymarket, Chicago, 20-25.  
Dreams, Lydia-Keith's, Prov., 20-25.  
Deets and Don-Keith's, N. Y., 20-25.  
Dillon Bros.-Keith's, N. Y., 20-25.  
Downs, T. Nelson-Crystal Palace, Leipzig, Germany, 1-30.  
Erans and White-Shea's, Toronto, 20-25.  
Ellis and Moore-Chicago O. H., 20-25.  
Excella and Heath-Chicago O. H., 20-25.  
Emmons, Emerson and Emmons-Haymarket, Chicago, 20-25.  
Evans, May-Chicago O. H., 20-25.  
ELMORE SISTERS-Leland, Albany, 20-25, Howard, Boston, 27-Dec. 2.  
Eldridge, Press-Proctor's, N. Y., 20-25.  
Elk and Wagon-Palace, N. Y., 20-25.  
Ellen and Errol-Keith's, Boston, 13-25, Pastor's, N. Y., 27-Dec. 2.  
Favor and Sinclair-Gilmore, Springfield, 20-25.  
Miner's, Harlem, N. Y., 27-Dec. 2.  
Foy and Clarke-Novelties, Brooklyn, 20-25.  
Fields and Ward-Cook O. H., Rochester, 20-25.  
Fortun Bros.-Olympic, Chicago, 20-25.  
Foreman and West-Palace, N. Y., 20-25.  
Flynn, Joe-Keith's, Prov., 20-25.  
Fennell and Stark-Keith's, Prov., 20-25.  
Freese Bros.-Keith's, Prov., 20-25.  
Fields, The-Palace, N. Y., 20-25.  
Fish and Quigg-Cologne, Germany, Nov. 1-30.  
Falk and Remon-Shea's, Buffalo, N. Y., 20-25.  
Flora, Mlle.-Shea's, Toronto, 20-25.  
Fritz, Leslie and Eddie-G. O. H., Phila., 20-25.  
Gilmore, Kitty Gardner-Palace, N. Y., 20-25.  
Gorman and Proctor-Palace, N. Y., 20-25.  
Graham, The-Olympic, Chicago, 20-25.  
Gilbert Sisters-Haymarket, Chicago, 20-25.  
Guitano, Three-Shea's, Buffalo, 20-25.  
Gloss Bros.-G. O. H., Phila., 20-25.  
Ginano and Theod-Columbia, St. Louis, 20-25.  
Griffin, Gerald-New Grand, Washn., 20-25.  
Gakett, Prof.-Olympic, Chicago, 20-25.  
Grapewin and Chance-H. and B., Brooklyn, 20-25.  
Grazier and Hand-Haymarket, Chicago, 20-25.  
Guilbert, Muna-Haymarket, Chicago, 20-25.  
Genaro and Bailey-Miner's, Harlem, N. Y., 20-25.  
Garlar and Graff-Harlem Music Hall, 20-25, Phila., N. Y., 27-Dec. 2.  
Green and Friend-Albany, Leland Theatre, 27-Dec. 2.  
Garrison, The-England-Indefinite.  
Glenroy, J. B.-Shea's, Toronto, 20-25, Leland, Alhambra, 27-Dec. 2.  
Gardner, Georgia and Co. Worcester, Mass., 20-25, Palace, N. Y., 27-Dec. 2.

#### VAUDEVILLE.

# FERGUSON and ERROL

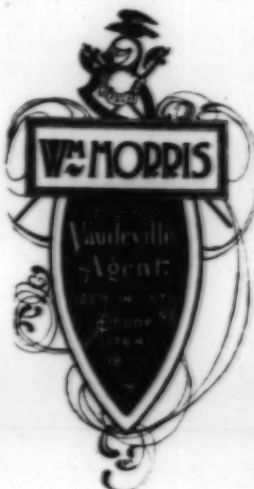
WILL NEXT SEASON STAR IN THE BRILLIANT  
3 ACT FARICAL COMEDY, \* \* \* \* \*

The Welcome  
of

## General Bluff

BY  
FRANK BUOMAN.

Now en route in Vaudeville, Keith's Theatre, Boston, Nov. 20th. Tony Pastor's, 27th. Miner's 125th St., N. Y. City, Dec. 4th. Hyde and Behman's, Dec. 11th



BOOKING all the Leading Vaudeville houses and Music Halls throughout this country and Europe. I can always place headliners novelties and the best vaudeville acts from 10 to 25 weeks. Also exclusive agent for a number of first-class Eastern Vaudeville Theatres. Send me your open time immediately.

### F. F. PROCTOR'S AMUSEMENT ENTERPRISES

F. F. PROCTOR, . . . Proprietor and Manager  
J. AUSTIN FYNN, . . . General Manager  
PROCTOR'S LELAND, ALBANY, N. Y.

PROCTOR'S THEATRE, 23d STREET, ORIGINAL CONTINUOUS VAUDEVILLE. High-class novelties all the time, noon to 11 P. M.  
THE PALACE, 50th Street and 3d Avenue Arcade. CONTINUOUS VAUDEVILLE. First-class attractions wanted at all times. Write for dates. Consider advance a polite negative.

### Sisters Coulson

EQUILIBRISTS AND DANCERS.

En route with Byrne Bros.' Bells Co. Address Agents.  
I SKETCHES for Vaudeville work. Generally have one or two on hand. L. M. Minnow office.

Hawaiian Queens-Onaha, 20-25, Chicago, Dec. 4-23.  
Hight, Pearl-Dewey, Camden, N. J., 20-25.  
Horndon, Agnes-Poli's, N. H., 20-25, Camden, N. J., 27-Dec. 2.  
Herrmann, Adelaide-H. and B., Brooklyn, 20-25.  
Keith's, Boston, 27-Dec. 3.  
Hansen and Nelson-Poli's, N. H., 20-25, Shea's, Toronto, 27-Dec. 2.  
Herbert and Willing-Keith's, Boston, 20-25.  
Harding, Ah Sid and Mlle. Olive-G. O. H., Phila., 20-25.  
Hove and Edwards-G. O. H., Phila., 20-25.  
Hinchliffe, Lucy Holman-Keith's, Boston, 20-25.  
Hefron Tom-Keith's, Phila., 20-25.  
Haines and Pettigill-Palace, N. Y., 20-25, Bijou, N. Y., 27-Dec. 2.  
Hagenbuch, Prof.-Brunswick, Ga., 27-Dec. 2.  
Hines and Remington-Shea's, Toronto, 20-25.  
Hove and Scott-Keith's, Prov., 20-25.  
Howard Bros.-Palace, N. Y., 20-25.  
Hedrix and Prescott-Keith's, Phila., 20-25.  
Hawkins, Lew-Haymarket, Chicago, 20-25.  
Jordan and Welch-Olympic, Chicago, 20-25.  
Imperial Comedy Trio-Keith's, Phila., 20-25.  
Jerome, Irene-Columbia, St. Louis, 20-25.  
Kentons, The-Bon Ton, N. Y., 20-25.  
Kheras and Cole-H. and B., Brooklyn, 20-25.  
Kenwick, Annie-Shea's, Buffalo, 20-25.  
Kendall, Ezra-H. and B., Brooklyn, 20-25.  
Lafayette, Memphis, 20-25, Chicago, 27-Dec. 18.  
Linton and McIntyre-Cook O. H., Rochester, 20-25.  
Lester and Jermon-Keith's, N. Y., 20-25.  
Leffus, Cass-Palace, N. Y., 20-25.  
Leach, M. and Three Roselude-Olympic, Chicago, 20-25.  
Livingstone and Bush-Palace, N. Y., 20-25.  
Lassard Bros.-Proctor's, N. Y., 20-25.  
Lawrence, Nellie-Cook O. H., Rochester, 20-25.  
Shea's, Toronto, 27-Dec. 2.  
Leamer Sisters-Hopkins', Chicago, 20-25.  
Lund, Miss-Keith's, Boston, 20-25.  
Link, Billy-Grand, Washn., 20-25.  
Morrison, The-Columbia, St. Louis, 20-25.  
Miller, Jessie-Columbia, St. Louis, 20-25.  
McAvey, James-Columbia, St. Louis, 20-25.  
Maguire, Nellie-Columbia, St. Louis, 20-25.  
Marshall, Jack, and Newboys' Quintette-Grand, Washn., 20-25.  
Maddox and Wayne-Grand, Washn., 20-25.  
Melrose Bros.-Keith's, Phila., 20-25.  
Melville and Stetson-G. O. H., Syracuse, 20-25.  
Moore, Harry-Haymarket, Chicago, 20-25.  
McReels, The-Haymarket, Chicago, 20-25.  
Marvelles, The-Keith's, N. Y., 20-25.  
Mora, Helen-Olympic, Chicago, 13-25.  
MURPHY, MR. AND MRS. MARK-Keith's, N. Y., Indefinite.  
Morris, Felix-Keith's, Prov., 20-25.  
McCall and Flynn-Keith's, Phila., 20-25.  
Moulton Sisters-Keith's, Boston, 20-25.  
Maxwell and Simpson-Keith's, N. Y., 20-25.  
Montague and West-Chicago O. H., 20-25.  
Martineti and Grossi-Keith's, N. Y., 20-25.  
Mayo, Mayme-Proctor's, N. Y., 20-25.  
Matthews and Harris-Novelties, Brooklyn, 20-25.  
Midgley and Carls-Novelties, Brooklyn, 20-25.  
Milton, Mattie-Olympic, Chicago, 20-25.  
McKewen, Lizzie-Chicago O. H., 20-25.  
Monroe and Hart-Hopkins', Chicago, 20-25.  
Marzella, Mlle.-Shea's, Buffalo, 20-25.  
Mottel Troupe-Shea's, Buffalo, 20-25.  
Miles and Remington-Shea's, Toronto, 20-25.  
Nicholson, Harriet-Olympic, Chicago, 20-25.  
Neale-Haymarket, Chicago, 20-25.  
Nelson Family-Hopkins', Chicago, 20-25.  
Noble, Fred-Cook O. H., Rochester, 20-25.  
Nobles, The-Keith's, Boston, 20-25.  
Nawes, The-Keith's, Boston, 20-25.  
OKABE'S JAPANESE TROUPE-Palace, N. Y., Indefinite.  
OHL, ADELE PARIS New Grand, Washn., 20-25.  
Partello, The-Easton, Pa., 20-25.  
Palk and Kallie-Haymarket, Chicago, 20-25, Chi Ogo O. H., 27-Dec. 2.  
Palk and Kallie-Park, Worcester, 20-25.  
Patterson Bros.-Keith's, Boston, 20-25.  
Pulok, Three-H. and B., Brooklyn, 20-25.  
Pulok, Fred A.-Palace, N. Y., 20-25.  
Palk and Burton-Keith's, Prov., 20-25, Keith's, Phila., 27-Dec. 2.  
Piet and Clinton-Criterion, Chicago, 10-25.

### AMERICAN VITAGRAPH SPECIALTY CO.

M. MONHEIMER, . . . . . Proprietor

Managers, please send in your open time at once. Address all communications to

HARRY S. HEILEY, Business Manager,

Care of WILLIAM MORRIS Vaudeville Exchange, 103 E. 14th St., New York City.

FRANK E. FREEMAN, Representative.

## GYPSY QUARTETTE

THE GYPSY QUARTETTE made a big hit at its singing has not been excelled by any similar organization heard at Keith's since its last appearance here. The selection were principally from popular operas with a medley of songs at the end that were so well rendered as to call forth enthusiastic rounds of applause. The stage setting was unique and handsome.  
DAMES-Grand Opera House, Syracuse, Nov. 27. For open time apply agents.

## BARNES AND SISSON

Barnes and Sisson are also originally funny in a music sketch called The Marriage Broker. Originality is so scarce on the vaudeville stage these days that these folk deserve all the good things that can be said of them.-The Vaudeville, N. Y. Morning Telegraph.

### GEO. W. DAY

ARTIE HALL  
Congregation be seated.  
Let your light so shine before men that they may see your good work and cop out as much of your act as convenient.

## JIMMIE BARRY

Sec ally engaged for HAVE YOU SEEN SMITH CO., Empire Theatre, Newark, N. J., this week.  
Presenting MRS. WILKINS' BOY. Address all agents.

## SABEL

Address all communications to  
DAVID SABEL, 141 West 34th Street, New York.

## What George Homans says of FRANK BUOMAN and ROSE ADELLE IN THE DOOR KEY.

"One of the most enjoyable features of the bill was a little comedy presented in dainty and effective style by Frank Buoman and Rose Adelle. In fact it was the hit of the bill."-Dram. News, Nov. 18, 1899.

### AN EMPHATIC SUCCESS! ALICE MONTAGUE and WEST J. ROYER

In their new Comedy Musical Sketch. Now on the Kohl and Castle Circuit. Open time commencing Jan. 1, for combinations or Dates. Address as per route or N. Y. Agents.

### MURTHA PORTEOUS FALK

We have to state that Miss Murtha Porteous Falk is one of the most clever women in her line in the profession. She made her debut in vaudeville at our house and we have also booked her in a number of other places, and she has at all times given the greatest of satisfaction. Such a woman with a great deal of experience in stage work, sing well and looks beautiful, her wardrobe cannot be excelled. We are more than pleased to recommend her to any one who may be able to use her services. Yours very truly, MURTHA & SPANON.  
Address 207 W. 16th Street.

### ANI MILE ANI THE REIGNING QUEEN OF AERIAL DARING. THE FRAME OF LIFE Patented, Copyrighted. 120 Broadway, New York.

### MILTON and DOLLY NOBLES

Vaudeville, 1899-1900.  
A BLUE GRASS WIDOW.  
WHY WALKER REFORMED  
Agents, Route, or 39 First Place, Brooklyn, N. Y.

### THE DEWEY Social Maid Burlesquers Comedy and Great Vaudeville.

East Fourteenth Street.

Frank Ambrose writes that Blue Jeans broke  
matinee records at the Lyceum, Albany, N. Y.,  
Nov. 11.

**WILKES-BARRE, PA.**—Rijon (Austin Walk manager); Sam T. Jack's Barlueque 9-11. Victor 13-15 to 18 to 20 to 22 to 24 to 26 to 28 to 30 to 32 to 34 to 36 to 38 to 40 to 42 to 44 to 46 to 48 to 50 to 52 to 54 to 56 to 58 to 60 to 62 to 64 to 66 to 68 to 70 to 72 to 74 to 76 to 78 to 80 to 82 to 84 to 86 to 88 to 90 to 92 to 94 to 96 to 98 to 100 to 102 to 104 to 106 to 108 to 110 to 112 to 114 to 116 to 118 to 120 to 122 to 124 to 126 to 128 to 130 to 132 to 134 to 136 to 138 to 140 to 142 to 144 to 146 to 148 to 150 to 152 to 154 to 156 to 158 to 160 to 162 to 164 to 166 to 168 to 170 to 172 to 174 to 176 to 178 to 180 to 182 to 184 to 186 to 188 to 190 to 192 to 194 to 196 to 198 to 200 to 202 to 204 to 206 to 208 to 210 to 212 to 214 to 216 to 218 to 220 to 222 to 224 to 226 to 228 to 230 to 232 to 234 to 236 to 238 to 240 to 242 to 244 to 246 to 248 to 250 to 252 to 254 to 256 to 258 to 260 to 262 to 264 to 266 to 268 to 270 to 272 to 274 to 276 to 278 to 280 to 282 to 284 to 286 to 288 to 290 to 292 to 294 to 296 to 298 to 300 to 302 to 304 to 306 to 308 to 310 to 312 to 314 to 316 to 318 to 320 to 322 to 324 to 326 to 328 to 330 to 332 to 334 to 336 to 338 to 340 to 342 to 344 to 346 to 348 to 350 to 352 to 354 to 356 to 358 to 360 to 362 to 364 to 366 to 368 to 370 to 372 to 374 to 376 to 378 to 380 to 382 to 384 to 386 to 388 to 390 to 392 to 394 to 396 to 398 to 400 to 402 to 404 to 406 to 408 to 410 to 412 to 414 to 416 to 418 to 420 to 422 to 424 to 426 to 428 to 430 to 432 to 434 to 436 to 438 to 440 to 442 to 444 to 446 to 448 to 450 to 452 to 454 to 456 to 458 to 460 to 462 to 464 to 466 to 468 to 470 to 472 to 474 to 476 to 478 to 480 to 482 to 484 to 486 to 488 to 490 to 492 to 494 to 496 to 498 to 500 to 502 to 504 to 506 to 508 to 510 to 512 to 514 to 516 to 518 to 520 to 522 to 524 to 526 to 528 to 530 to 532 to 534 to 536 to 538 to 540 to 542 to 544 to 546 to 548 to 550 to 552 to 554 to 556 to 558 to 560 to 562 to 564 to 566 to 568 to 570 to 572 to 574 to 576 to 578 to 580 to 582 to 584 to 586 to 588 to 590 to 592 to 594 to 596 to 598 to 600 to 602 to 604 to 606 to 608 to 610 to 612 to 614 to 616 to 618 to 620 to 622 to 624 to 626 to 628 to 630 to 632 to 634 to 636 to 638 to 640 to 642 to 644 to 646 to 648 to 650 to 652 to 654 to 656 to 658 to 660 to 662 to 664 to 666 to 668 to 670 to 672 to 674 to 676 to 678 to 680 to 682 to 684 to 686 to 688 to 690 to 692 to 694 to 696 to 698 to 700 to 702 to 704 to 706 to 708 to 710 to 712 to 714 to 716 to 718 to 720 to 722 to 724 to 726 to 728 to 730 to 732 to 734 to 736 to 738 to 740 to 742 to 744 to 746 to 748 to 750 to 752 to 754 to 756 to 758 to 760 to 762 to 764 to 766 to 768 to 770 to 772 to 774 to 776 to 778 to 780 to 782 to 784 to 786 to 788 to 790 to 792 to 794 to 796 to 798 to 800 to 802 to 804 to 806 to 808 to 810 to 812 to 814 to 816 to 818 to 820 to 822 to 824 to 826 to 828 to 830 to 832 to 834 to 836 to 838 to 840 to 842 to 844 to 846 to 848 to 850 to 852 to 854 to 856 to 858 to 860 to 862 to 864 to 866 to 868 to 870 to 872 to 874 to 876 to 878 to 880 to 882 to 884 to 886 to 888 to 890 to 892 to 894 to 896 to 898 to 900 to 902 to 904 to 906 to 908 to 910 to 912 to 914 to 916 to 918 to 920 to 922 to 924 to 926 to 928 to 930 to 932 to 934 to 936 to 938 to 940 to 942 to 944 to 946 to 948 to 950 to 952 to 954 to 956 to 958 to 960 to 962 to 964 to 966 to 968 to 970 to 972 to 974 to 976 to 978 to 980 to 982 to 984 to 986 to 988 to 990 to 992 to 994 to 996 to 998 to 1000 to 1002 to 1004 to 1006 to 1008 to 1010 to 1012 to 1014 to 1016 to 1018 to 1020 to 1022 to 1024 to 1026 to 1028 to 1030 to 1032 to 1034 to 1036 to 1038 to 1040 to 1042 to 1044 to 1046 to 1048 to 1050 to 1052 to 1054 to 1056 to 1058 to 1060 to 1062 to 1064 to 1066 to 1068 to 1070 to 1072 to 1074 to 1076 to 1078 to 1080 to 1082 to 1084 to 1086 to 1088 to 1090 to 1092 to 1094 to 1096 to 1098 to 1100 to 1102 to 1104 to 1106 to 1108 to 1110 to 1112 to 1114 to 1116 to 1118 to 1120 to 1122 to 1124 to 1126 to 1128 to 1130 to 1132 to 1134 to 1136 to 1138 to 1140 to 1142 to 1144 to 1146 to 1148 to 1150 to 1152 to 1154 to 1156 to 1158 to 1160 to 1162 to 1164 to 1166 to 1168 to 1170 to 1172 to 1174 to 1176 to 1178 to 1180 to 1182 to 1184 to 1186 to 1188 to 1190 to 1192 to 1194 to 1196 to 1198 to 1200 to 1202 to 1204 to 1206 to 1208 to 1210 to 1212 to 1214 to 1216 to 1218 to 1220 to 1222 to 1224 to 1226 to 1228 to 1230 to 1232 to 1234 to 1236 to 1238 to 1240 to 1242 to 1244 to 1246 to 1248 to 1250 to 1252 to 1254 to 1256 to 1258 to 1260 to 1262 to 1264 to 1266 to 1268 to 1270 to 1272 to 1274 to 1276 to 1278 to 1280 to 1282 to 1284 to 1286 to 1288 to 1290 to 1292 to 1294 to 1296 to 1298 to 1300 to 1302 to 1304 to 1306 to 1308 to 1310 to 1312 to 1314 to 1316 to 1318 to 1320 to 1322 to 1324 to 1326 to 1328 to 1330 to 1332 to 1334 to 1336 to 1338 to 1340 to 1342 to 1344 to 1346 to 1348 to 1350 to 1352 to 1354 to 1356 to 1358 to 1360 to 1362 to 1364 to 1366 to 1368 to 1370 to 1372 to 1374 to 1376 to 1378 to 1380 to 1382 to 1384 to 1386 to 1388 to 1390 to 1392 to 1394 to 1396 to 1398 to 1400 to 1402 to 1404 to 1406 to 1408 to 1410 to 1412 to 1414 to 1416 to 1418 to 1420 to 1422 to 1424 to 1426 to 1428 to 1430 to 1432 to 1434 to 1436 to 1438 to 1440 to 1442 to 1444 to 1446 to 1448 to 1450 to 1452 to 1454 to 1456 to 1458 to 1460 to 1462 to 1464 to 1466 to 1468 to 1470 to 1472 to 1474 to 1476 to 1478 to 1480 to 1482 to 1484 to 1486 to 1488 to 1490 to 1492 to 1494 to 1496 to 1498 to 1500 to 1502 to 1504 to 1506 to 1508 to 1510 to 1512 to 1514 to 1516 to 1518 to 1520 to 1522 to 1524 to 1526 to 1528 to 1530 to 1532 to 1534 to 1536 to 1538 to 1540 to 1542 to 1

Sanford and Merry's picturesque melodrama, Wick London, by Frank Harvey, will open the season to week of Nov. 27. An especially strong company has been assembled. Among whom are Edwin Mordant, C. Hamilton, J. Kearney, J. Palmer Collins, F. W. Wivell, Harry Lyona, Tom Peasley, Charles M. Chesky, Carrie Sanford, Maggie Weston, Helen Hardy, and Hilou Dorla.

Frank Ambrose writes that Blue Jeans broke matinee records at the Lyceum, Albany, N. Y., Nov. 11.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

VAUDEVILLE.

# Keep Both Eyes On the Great Northern This Week.

## 3 Big Shows in One.

### THE MOST STARTLING NOVELTY EVER PRESENTED.

# The WORLD'S GREATEST MAGICIANS

Columbus Journal.

"The audience was utterly astonished and nonplused by their marvelous tricks."

Columbus Dispatch.

"Occultism, diablerie and sleight-of-hand that seemed at times supernatural."

Toledo Commercial—Oct. 6.

"The combining of those masters of necromancy, Servais Le Roy, Imro Fox and Frederick Eugene Powell, was little short of a stroke of genius. Four vaudeville acts are carried and they are of a very high grade."

Louisville Courier-Journal—Oct. 16.

"One of the most pleasing attractions that has appeared in this city. After an hour's performance by the three magicians, an interesting vaudeville performance follows."

Louisville Post—Oct. 16.

"One of the few organizations for which less is claimed than it really deserves. In addition to the magic part of it, the specialties are some of the best that have ever been seen in Louisville."

Louisville News—Oct. 16.

"Commenced what is doubtless destined to be the record-breaking business so far this season, and there is every reason why this should be."

Louisville Commercial—Oct. 16.

"Le Roy, Fox and Powell, the Triple Alliance of Magicians, are a whole show in themselves, performing all sorts of feats. But they do not depend on their own efforts alone to win success. There is a vaudeville olio every performer in which is an artist."

SERVAIS

## LE ROY

Peer of all workers of  
legerdemain.

IMRO

## FOX

The world's most  
Comic Conjuror.

FRED E.

## POWELL

Monarch of Illusionists.

Supplemented by a Company of High-classed Vaudeville Artists.

## MAUD BEALL PRICE

Popular Mimic and Comedienne.

The Australian Musical Trio,

## Lelliott, Busch and Lelliott

in their laughable Skit, The Professor and His Pupils.

## CHAS. MARINER'S

Comic Shadowgraphs.

## ZAZELL and VERNON

The World's Greatest Comic Triple Bar Artists and Pantomimists.

Xmas and New Year's weeks open for best popular houses, following Milwaukee, Wis. Write quick or wire

All communications to AL. McLEAN, Prop. and Manager, Great Northern Theatre, Chicago, Ill.

Cincinnati Enquirer—Oct. 20.

"It is seldom that three renowned prestidigitators are seen performing on the same stage, at the same time, and their tricks were marvelous. They occupy the stage quite a time, but the audience were sorry when they had finished."

Times-Star—Oct. 20.

"The exhibition of sleight-of-hand and illusions given by the three stars equals, if it does not surpass, any similar performance of the kind ever given in Cincinnati. A variety bill of more than ordinary attractiveness is given. It is one of the best shows of the season."

Commercial Tribune—Oct. 20.

"The performance was thoroughly unique and quite at variance with others that have been attempted on the same lines. Part two was an olio which consisted of four specialties of rare excellence."

Toledo Blade—Oct. 6.

"It is an exceedingly clever trio, who amuse the audience during the first part of the show. The vaudeville acts are not many. There are not any 'fill ins'; every man or woman comes out and does his or her turn with the nicety and interesting dispatch which speaks of the surety of finding a good fat envelope each time the 'ghost walks'. They are all high-priced people."

Toledo News—Oct. 6.

"There is no drag to the performance, everything goes with a dashing, merry swing and repartee flows in a continuous stream from the lips of the necromancers."

GRACE LEONARD  
GRACE LEONARD  
GRACE LEONARD  
GRACE LEONARD  
GRACE LEONARD  
GRACE LEONARD

COMEDIENNE  
with  
CATCHY  
CAROLS.

PLAYING DATES 1899-1900

Address Minon.

The Season's Best, **GERTRUDE MANSFIELD and CARYL WILBUR**

BACK FROM THE COAST  
WITH ITS ENDORSEMENTS.

Address Agents.

Presenting COLOR BLIND, HIS MOTHER-IN-LAW'S  
DAUGHTER, CUPID'S MIDDLEMAN. More to follow.

Permanent address 131 W. 40th St., N. Y. City.

**EVA WILLIAMS and JACK TUCKER**

Presenting their original version of

## SKINNY'S FINISH

WITH UNGORA'S EUROPEAN-AMERICAN STARS.

Special production in the Spring of the slang classic, **THE NEW SKINNY'S FINISH**, written by GEORGE TAGGART.

## EVA MUDGE

Character Vocalist, Comedienne.

Address Minon, or 38 Lee Ave., Brooklyn, N. Y.

**BERT HOWARD and LEONA BLAND**

The Best of All Comedy Piano Acts.

WEBER'S PARISIAN WIDOWS CO.

Jersey City, this week.

## FRED NIBLO

"The American Humorist."

An emphatic success in all the best houses in the country, from New York to San Francisco. Not a week lost since August, 1899. Booked solid to March, 1900.

Address care Minon or good Agents.

**LILLIAN GREEN - and - WILLIAM FRIEND**

In a Comedietta by **MRS. BRUNO'S BURCLAR** Extremely Successful!

ORIGINATORS OF THE GROTESQUE CAKE-WALK DANCE,

## GENARO AND BAILEY

Miner's 123th Street, New York, Nov. 28-29.

## YAN AND NOBRIGA

PRESENTING  
**MY BUSY DAY,**

By GEO. TOITEN SMITH.

With **NINE and VAN'S BOHEMIAN SQUERS**. Half an hour of fun! Sixty laughs a minute! At Miner's 8th Ave. Theatre week of Nov. 27th. Come and see us!

"The most stunning woman on the vaudeville stage."—VIDE PRESS.

ALEXANDRA

## DAGMAR

Address care NEW YORK DRAMATIC MIRROR.

## Joseph Hart and Carrie De Mar

HEADING

JOSEPH HART'S ALL STAR VAUDEVILLE CO.

DIRECTION WEBER & FIELDS.

Permanent address, Weber & Fields' Music Hall, N. Y.

## CHARLES HORWITZ

(OF HORWITZ & BOWERS).

Charles Horwitz is the author of the following one-act comedies now being played with great success in the principal vaudeville theatres: "The Financial Question" for Miss Beatrice Moreland, "The Mystery of the Marriage" for Henry E. Dizey, "Miss Ambition" for Miss Thomas, "A Royal Visitor" for Mr. and Mrs. Harry Budworth, "A Matrimonial Substitute" for Mr. and Mrs. Gene Hughes, "A Lively Boy" for Mr. and Mrs. Harry Budworth, "A Case of Champagne" for Mr. and Mrs. Franklyn Wallner; also sketches, monologues and famous parodies for Willis and Lovett, Carr and Jordan, Ray L. Royce, Julian Rose, De Haven and Main, Jesse Coulboud, Mrs. Mark Murphy, Harvey Sisters, Giguere and Boyer, and many of the best headliners. Fortunes recording sketches, monologues, parodies, etc., address CHARLES HORWITZ, Care 21 Whitmark & Sons, Schiffer Building, Niagara, N. Y.

## "JESS" DANDY "JESS"

"The most intelligent and also the most amusing parodist now in vaudeville."—N. Y. World.  
"Dandy's songs and parodies are always comic, and his 'turn' is one of the really artistic matters of the present-day varieties."—Philadelphia Item.  
"Dandy's Parodies make a hit on Fourth-street."—Chicago.  
"Dandy is more successful than ever."—N. Y. Dramatic Mirror.

Nothing open until March, 1900.

Address all Agents.

Permanent address, TREMONT N. Y. City.

Mr. and Mrs.

## EDWARD ESMONDE

Presenting Sidney Wilmer's Brightest Farce.

## THE FOOLISH MR. WISE

Address CHAS. E. TUTTILL, Hyde & Behman Am. Co., Brooklyn, N. Y.

## Actors' Society of America

131 WEST 40th ST., NEW YORK.

### PLAYS AND SKETCHES

NEGOTIATED, WRITTEN,  
DIRECTED.Send stamp for monthly Bulletin giving names of mem-  
bers, list of plays, etc.

Address: Play Department.

GEO. HENRY TRADER, Director.

ENGAGEMENT department.—Disengaged actors  
please call and register.

### MYERS GRAND OPERA HOUSE.

PETER L. MYERS, Manager.

JANESVILLE, WIS.

Good open time for First-Class Attractions only.  
Thanksgiving and New Year's open. Janesville is now  
enjoying the greatest prosperity ever known in its history  
—and recognized attractions can play to capacity. 91  
miles from Chicago on the main line of the famous Chicago  
and North-Western R.R., and 20 miles from Milwaukee on  
the Chicago, Milwaukee and St. Paul R.R., and on the  
main line of the N. W. to St. Paul, Minneapolis and Duluth.  
CONCORDIA OPERA HOUSE.

PETER L. MYERS, Manager.

WATERTOWN, WIS.

Watertown is a First-Class Sunday Night Town.  
Population 10,000; 91 miles from Milwaukee and 20 miles  
from Janesville. ALL SUNDAYS OPEN AFTER  
NOV. 5. Address: all communications to  
PETER L. MYERS,  
Myers' Grand, Janesville, Wis.

### FEW OPEN DATES.

## WATSON'S LYNN, MASS.

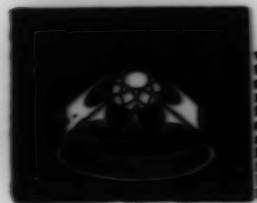
Best 3-Night Stand in New England.  
Prices 10 to 75c. Seating capacity 5000 on one per-  
formance

### VINCENNES, IND.

November 7, 1899.  
I consider the McJINNEY THEATRE of VIN-  
CENNES, INDIANA, one of the best one night stands  
in the West. They are all business and are not afraid of  
work, and know how to get the money in the house.  
C. G. BOSS, Mgr. Telephone Girl Co.  
If you play Evansville and Terre Haute,  
WRITE US FOR OPEN TIME.

### GEO. W. KAUSER

## Theatrical Typewriting

ROOM 3, 1402 BROADWAY, NEW YORK.  
Highly Recommended by All Managers.

THE OLD RELIABLE.  
For \$1.50 we will send  
with privileges of examining  
the machine, and will return  
same on return of the machine.  
We have a large stock of  
the machine and will wear  
forever. Catalogue free.  
ROWE & CO., Room 415,  
200 Dearborn St., Chicago

### TYPEWRITING, STENOGRAPHY, TRANSLATIONS.

50 West 20th St., Tel. 300 Mad. Sq.  
21 Broadway, " 3100 (Portland).  
1400 " " 2773 2nd.  
1402 " Room 304.

### TO LET

Alex. Dumas' Masterpiece.

### A ROYAL INTRIGUE.

Adapted by Messrs Felix Morris and Doré Davidson.  
Address DORE DAVIDSON,  
American Dramatists Club,  
1440 Broadway, New York City

### WANTED

For Xmas Week at MARKET SQUARE THEA-  
TRE, URBANA, O., a strong Repertory or Stock Co.  
New Year's night also open. F. McADAMS, Manager.

### WANTED, APARTMENT.

A member of prominent N-Y York Stock Company  
would rent from member of profession compelled to  
travel during current season furnished apartment suit-  
able for her and mother, at moderate rental.  
Address: S. S. U., Miron.

### CHRISTMAS OPEN at Gloucester, Mass.

Population, 8,000. Suburbs, 7,000.  
First-class attraction can do big business. Every at-  
traction except one has played to 8,000. O. H. O. this season.  
Wanted strong repertory company for week Jan.  
22 and also Feb. 19th. Big money for the right at-  
tractions. Address: L. O. THURP & TOLMAN, Managers City  
Hall Theatre.

### CHRISTMAS NIGHT, Dec. 25, NEW YEAR'S NIGHT, Jan. 1, 1900,

Open at Grand Opera House, Canandaigua, N. Y. BIG  
NIGHTS. Write at once. S. C. McKECHNIE, Manager.

### OPEN TIME.

The entire season is open. Good company can play to  
good business. Have had \$250.00 advance sale.  
A. E. CAMBLIN, Manager, Stella, Neb.

### FIFINE, MADELO AND LILIANE DE RIGNY,

K-Surd Parisian Trio.

Brilliant and artistic singing and dancing, direct from  
the continent. Address: 422 ANTHONY AVE., Chicago, Ill.

### SCHNEELATH TRANSFER CO.

Theatrical Transfer Co.

20 East 10th Street, New York. Tel. 1082, 10th Street.

LAWYER.—Bank references. Established twenty  
years. Absolute divorces \$55, entire expense. All  
legal business transacted. Advice free. Address  
EMILY T. C. care DRAMATIC MIRROR.

### DRAMATIC Reader desires engagement for character

parts.  
Address: LESLIE OTIS, care Miron.

### DRAMATIC Reader desires engagement for character

parts.  
Address: LESLIE OTIS, care Miron.

### FAT FOLKS REDUCED 15 POUNDS A MONTH.

No Starving—No Sickening. Sample Box, etc.,  
sent. HALL, CHEMICAL CO.,  
Dept. H, St. Louis, Mo.

## Why Load Up in the EAST

when all "make-ups" may be had at  
Cincinnati at less than New York prices.

Our own stage specialties.

## Cold Cream, = 50c.

For full pound package in 1 lb. screw cap  
tins. Unexcelled for removing make-up.  
Preserves and protects the skin.



Don't condemn it because the  
price is low. Get samples.

### Freeman's

Face Powder.

(Endorsed by Anna Held.)

Stage Powder.

Liquid White for Arms.

Meyer's Grease Paints, etc.

Full stock, send for price list.

Samples gladly sent. On orders of \$2.00 and over in  
our own manufacture we will prepay expressage and  
of Missouri river and include under free expressage  
any other purchase.

We do not send C. O. D. Address Retail Dept.

Freeman Perfume Co., Cincinnati, O.

## Unsurpassed

In quality and make are

Lechner's Face Powders

and

Lechner's Grease Paints

These world-famed cosmetics should be  
used by all artists who care to keep their  
complexions smooth and old age. Wherever  
you are ask and insist upon getting the  
genuine

LECHNER'S FACE POWDER

and

GREASE PAINTS,

MANUFACTURED BY

L. LECHNER, OF BERLIN.

For sale by all druggists and hairdressers.

Agents, WEISS &amp; ROSENTHAL, New York.

## PHOTOGRAPHS.

Do not be misled by our imitations, or by trashy cir-  
cles. Come where the majority go—to Feinberg, who has  
had years of experience in giving "individual" people.

### THE DUPLEX

A personal visit will convince you of our up-to-date work  
and low prices. Open Sundays.

FEINBERG'S STUDIO, 16 West 14th St.,  
Between 14th and 6th Avenues, NEW YORK.

## SCENERY

For opera houses and road productions; best artistic  
work guaranteed.

MAT. ARMSTRONG &amp; SONS,

240 S. Front St., Columbus, O.

### COOK'S TOURIST OFFICE

Up-Town, 1225 BROADWAY, near 30th St.

Steamship and Railway Tickets

Drafts, Cable Transfers, Letters of Credit.

Foreign Money Exchanged.

Down-Town, 261 BROADWAY, cor. of Warren St.

## Universal Electric Stage Lighting Co.

842 Broadway, New York City.

ELECTRIC STAGE LIGHTING APPARATUS

AND EFFECTS, AND ELECTRIC SIGNS.

Actors and Managers can communicate directly with  
American Dramatic Authors by addressing them at

### AMERICAN DRAMATISTS CLUB

1440 Broadway, New York.

By sending particulars of their needs to the Secretary  
(Charles Barnard), as above, general notice will be issued  
to the members. Information also as to proprietary plays  
already produced.

## PLAYS

For amateur and professional  
actors. New 120-page cat-  
alogue is now ready and will  
be sent free on request.

JANUARY PUBLISHING CO., 200 Dearborn St., Chicago.

## MARY VAN TROMP

(LABADIE.)

As MARGUERITE with Mr. Hubert

Labadie's Company.

MIRON.

### COSTUMES, ETC.

## JOS. HEMBERGER

MERCHANT TAILOR.

403 Sixth Avenue. First Floor.

Latest Fall and Winter

Importations Now Ready.

### MISS R. COHEN

182 E. 70th Street.

Formerly 109 E. 63th Street.

BOUGHT.—Street &amp; Evening Dresses—SOLD.

Mrs. Cohen's, 629 Sixth Ave. nr. 37th St.

### PROFESSIONAL CARDS.

### PROFESSIONAL CARDS.

## Walter D. Greene

Leading Heavy Roles, Woodward Stock Co., Kansas City, Mo.

Week Nov. 19—TRAVERS in IN MIZZOURA.

## Isabelle Evesson AT LIBERTY.

Address care this office.

## CHAS. W. SWAIN

DE WOLF HOPPER OPERA CO.

LYRIC THEATRE, LONDON.

## FRANK PETERS

DIRECTING TOUR OF

LORRAINE HOLLIS, Season 1899-1900.

Address MIRON.

## WILLIAM BURRESS

The Gay Debutante Co.

EN ROUTE.

### COSTUMES, ETC.

## WIGS TOUPEES,

Grease Paints and Face Powders.

Satisfaction Guaranteed.

## CHAS. L. LIETZ

No. 39 West 28th St., New York.

### COSTUMER

## A. FUEGER

ST. LOUIS, MO.

521 Walnut Street.

## The Eaves Costume Co.,

63 E. 12th St., N. Y. City.

To make room for new stock we will sell  
our character and historical costumes, boots,  
tights, swords, etc., at half their value.  
Over 4,000 costumes in stock.

### Wig Maker

## A. FUEGER

521 Walnut Street

ST. LOUIS, MO.

### MME. A. T. CRANE

10 UNION SQUARE, E.

### THEATRICAL COSTUMER

Historical; Modern Burlesque Costumes for sale, hire  
or made to order. Tights, Symmetricals in stock or made  
to suit the figure.

## JOHN AZZIMONTI

From principal theatres of Europe, Paris and Theatre Scala

of Milano. Manufacturer of

THEATRICAL AND CUSTOM SHOES

and Riding Boots in every style. Specialty in dancing shoes.

32 Union Square (17th St. and 4th Ave.), N. Y.

## J. WÜSTLS' SONS,

COSTUMERS,

3 Union Sq., N. E. Cor. 27 &amp; 29 Smith St., near

14th St., NEW YORK. Fulton, BOR. of BKLYN.

## A. KOEHLER & CO.,

COSTUMERS.

54 Union Square, bet. 17th and 18th Sts.

Estimates furnished for Plays. Costumes made to order

Large stock of Historical Costumes.

### MAURICE

## HERRMANN

COSTUMER.

20 West Twenty-Seventh Street,

Near Broadway.

## SARAH TRUAX

LEADING LADY.

Lyceum Theatre Stock Co., Baltimore, Md.

In the scene with Armand's father, she was most excel-  
lent; in the scene with Armand in the fourth act she  
was still better, even if it is more brief, and in the  
last act, her physical debilities and her death scene were  
remarkably natural. Her death was entirely convincing.  
Her cough, her restlessness, weakness, were all true  
to life. As among Canadian Miss Truax employed intelli-  
gence in her study of the role and while I cannot say that  
she led me to believe that it is one of her especial triumphs,  
she at least did that which actresses far and away more  
renewed than she have failed to do—she never deserted  
the womanly for the dramatically emotional.—Baltimore  
American, Oct. 2, 1899

## Blanche Seymour

WALDWIN-MELVILLE

STOCK COMPANY,

Grand Opera House, New Orleans, La., '99-1900

THE CHARITY BALL.—"Blanche Seymour was fetching  
and enchanting as Rose Van Buren."—The Picayune, New  
Orleans, Oct. 18.

HELD BY THE ENEMY.—"Susan was splendidly pre-  
sented by Miss Blanche Seymour."—The Daily States, New  
Orleans, Oct. 1.

AROUND THE WORLD IN 80 DAYS.—"Miss Blanche  
Seymour, pretty girl, sweet singer and clever dancer, in-  
troduces two specialties in the fourth act and scores a  
great hit."—New Orleans Picayune, Oct. 23.

## R. OWEN MEECH,

ECCENTRIC COMEDY and OLD MEN.

Empire Stock Co. Buffalo, N. Y.

Nov. 20,

PRENDERGAST in SNOWBALL.

Nov. 27,

JOSHUA in THE ARABIAN NIGHTS.

Permanent address,

at Johnson Park, Buffalo, N. Y.

## Percy Plunkett

As HANK SMOCK in

A GENTLEMAN FROM PIKE'S PEAK

Season 1899-1900.

At Liberty for Balance of This Season,

for Comedy Parts Only.

Address 273 West 134th St., New York City.

## HARRY LA MARR

STARRING AS

MRS. ALVIRA SLIMMINS in

IS MARRIAGE A FAILURE.

Address this office.

## ELFIE FAY

Permanent address, 200 W. 43d St.

## George Olmi

LEADING BARITONE,

will sever connection with the Olympia Opera Co

and be AT LIBERTY AFTER NOV. 30.

Address care Miron office.

**MANAGERS' DIRECTORY.**

**CONN.-BRISTOL.**

**Bristol Opera House**  
Only first-class attractions played. Seats 900. Stage will accommodate largest productions. For time address  
**WM. B. MICHAEL, Mgr.**  
Or. H. S. TAYLOR, New York representative.

**CONN.-JEWETT CITY.**

**Finn Opera House**  
New Theatre in city of 5,000. Seating capacity 700; steam, electricity and gas. Play only three attractions per month. Write for open time. Strong attraction wanted for Thanksgiving night.  
**J. H. FINN, Mgr.**

**ILL.-KANKAKEE.**

**Arcade Opera House**  
Pop. 15,000. Open time in Dec., Jan., Feb. and March.  
**C. M. COBB, Mgr.**

**ILL.-KEWANEE.**

**New Opera House**  
Population 12,000. Is located on C., B. & Q. R. R., main line; 181 miles from Chicago. TWO ATTRACTIONS PER WEEK. Factories pay out weekly \$25,000. Has gained 2,000 population in six months. Address  
**FRANK A. CAHOW, Mgr.**

**IND.-NAPPANEE.**

**Nappanee Auditorium**  
Construction completed about Dec. 18. Stage 2x30 feet; drop curtain 18x25; lighted by electricity and heated by hot air; capacity 300. Will book a limited number of attractions for remainder of season.  
Want good, strong one-night company, for opening week. Guarantee. Population 2,500; 9 miles East of Chicago on B. & O.  
**G. N. MURRAY, Mgr.**

**IND.-RICHMOND.**

**Gennett Theatre**  
NOW IN COURSE OF CONSTRUCTION, and will be completed and ready for opening about Dec. 1, 1900. Only ground floor and first-class Theatre in the city. Size of stage 36x60; 44 feet between galleries; 54 feet to girder. Seating capacity 1,300; population of city 28,000. Lighted by electricity, heated by steam.  
We want a strictly first class attraction for the opening night. For open time write or wire  
**MURRAY & SWISHER, Lessees and Mgrs.**

**KY.-ASHLAND.**

**The New Ashland**  
14,000 to draw from. Business was never so good; it has gone away beyond our most sanguine expectations, consequently we have not enough shows booked. Good one-night stands wire at once.  
**BRYAN & MARTIN, Lessees.**

**ME.-BATH.**

**Columbia Theatre**  
All managers of first-class attractions coming to Maine will find it to their advantage to play Bath. None but the best need apply  
**OLIVER NOSES, Mgr.**

**MICH.-LAURIUM.**

**New Laurium Opera House**  
Only theatre in city of 7,000-8,000 to draw from. Seats 700. Steam heated. Can be made good Comedy and Vaudeville town. Good attractions wanted. Good open dates. Write or wire.  
**GEORGE MUNRO, Mgr.**

**MISS.-M'COMB CITY.**

**New Opera House**  
Pop. 8,000. Seats 850. Good open time. Apply to  
**C. W. CHASE, Mgr.**

**N. Y.-CASTLETON-ON-HUDSON.**

**Phibbs' Opera House**  
New house, furniture and scenery. Seating capacity 500. Opening October. 2,500 pop

**O.-LEBANON.**

**Lebanon Opera House**  
Only theatre in Warren county, midway between Dayton and Cincinnati. Two railroads. Population to draw from, 25,000. Splendid show town for good attractions. Seating capacity, 1,000. Strong attractions wanted.  
Good open time.  
**M. E. GUSTIN, Mgr.**

**PA.-FREELAND.**

**Grand Opera House**  
Desirable open time for good shows. House is doing fine business. Guarantee given first-class companies; others a fair percentage. Write at once.  
**J. J. McHENANIN, Mgr.**

**PA.-KANE.**

**Lyceum Theatre**  
Managers of A No. 1 Companies should be careful and positive of getting into first class houses where they book—as it means loss of money and is injurious to the reputation of the companies to do otherwise. Write for open time and references to  
**A. B. COHN, Mgr.**

**PA.-ROYERSFORD.**

**Royersford Opera House**  
Wanted, a few good attractions for October, November and December. One-night stand only (no burlesque).  
**CHAS. H. DETWILER, Mgr.**

**TEX.-YOAKUM.**

**Yoakum Opera House**  
Seats 1,000. Pop. 8,000. Railroad town and centre. Opened Oct 11. New management and no bookings. Good companies write or wire for dates. Best show town in South Texas.

**MANAGERS' DIRECTORY.**

**TEX.-HENRIETTA.**

**Carver Opera House**  
New house, furniture and scenery. Seating capacity 500. Easy jump from Ft. Worth or Gainesville. Now booking for 1899-1900.

**WIS.-NEW LONDON.**

**Grand Opera House**  
Population 5,000. Ground floor. Capacity 1,000. Address  
**HICKY & LUTSEY, Props.**

**WIS.-OSHKOSH.**

**Grand Opera House**  
Population 30,000. The only theatre in the city. Ground floor. Capacity 1,300.  
**J. E. WILLIAMS, Manager.**

**CAN.-ST. JOHN, N. B.**

**Opera House**  
Pop. 30,000. Seats 1,300, holds 2,000. Stage 60x37. Open time for good attractions: Sept. 20 to 28, Oct. 5 to 10, Nov. 3 to 11, Dec. 4 to 30.  
**A. O. SKINNER, Mgr.**

**CANADA.-BARRIE, ONT.**

**Grand Opera House**  
Good open time in November, December, January, February, March, April and May. First-class attractions only. Population 8,000. Seating capacity, 1,000. Handicraft and best equipped theatre in Canada. Good show town for good attractions. Wire or write.  
**KENNEDY & POWELL, Mgrs.**

**PROFESSIONAL CARDS.**

**Richard Obee**  
**OLGA NETHERSOLE'S**  
**SAPHO.**  
En route.

**Erroll Dunbar**  
Third Season as  
**Mephisto.**

**Wilfrid North.**  
Mrs. Fisher's Company.

**HELEN GUEST**  
JUVENILE or INGENUE.  
ENGAGED.  
Address Minn.

**HELEN HARCOURT**  
DEAR OLD CHARLEY CO.  
Permanent address, 47 W. 131st St., New York, or en route.

**AMY AMES**  
Disengaged.  
Address Minn or Mrs. Fernandez.

**EVA DAVENPORT**  
COMEDIENNE,  
Anna Held Co.

**WILL J. IRVIN** Stage Director  
DOROTHY Ingenue  
With W. J. Fielding's Attractions.  
Address Minn.

**ALICE IRVING**  
Nourmalisee in The Cherry Pickers.  
SEASON 99-1900.

**JOHN E. MAY**  
**Henshaw and Ten Broeck**  
Just closed twenty-three weeks' engagement with THE MAN IN THE MOON.

**ALFRED BRADLEY**  
Address 1440 Broadway.  
BUSINESS MEN, MODERATE.

**LILLIAN DIX**  
Characters and Old Women.  
AT LIBERTY. MIRROR office.

**MURRY WOODS**  
Comedy, Character, Stage Management.  
AT LIBERTY. 131 W. 4th Street.

**FRANCESCA DI MARIA**  
With Dearborn-Kindler Stock Co.  
Cambridge, Md.

**Arthur Vaughan Johnson**  
BARTON. JUVENILE LEADS, AND OLD MEN.  
Address Minn.

**PROFESSIONAL CARDS.**

**"Amorita"**  
Danceuse. Address Minn.

**Brandt, Charles C.**  
Mr. Daniel Frohman's management 1898-1900.

**Bradley, Leonora**  
Specially engaged for the Castle Square, Boston.

**Brandon, Ethel**  
At liberty for balance of season. Address Minn.

**Burnett, Jessie**  
Leads and Heavies. Address Actors' Society.

**Carhart, James L.**  
Old Men roles. Address 16 Gramercy Park, N. Y.

**Carew, James**  
Juvenile Lead. The Purple Lady. Season 1899-1900.

**Champlin, Charles K.**  
Now starting with The Gems Repertoire Co.

**Cowell, Sydney**  
Mrs. Marks in A Young Wife. Address Actors' Society.

**Chamberlin, R. C.**  
Thanhauser Stock Co., Milwaukee. Principal Comedian.

**Dallas, Mr. Mervyn**  
Address Lyceum Theatre, or Minn.

**Ferguson, Ethel Brooke**  
Juvenile, Ingenue. Address Minn.

**Forrest, Samuel M.**  
Stage Director Dearborn Theatre, Chicago.

**Fowler, John C.**  
Heart of Maryland. Care Minn.

**Gastrock, Philip A.**  
Characters and Juveniles, engaged. Address Minn.

**Goldie, Beatrice**  
At liberty after Nov. 3. 250 W. 24th St.

**Gonzalez, Mrs. Fannie**  
Betty Flanagan in A Patriot Spy. Minn.

**Goudreault, Zeph**  
Leading Tenor. At liberty. Address Minn.

**Granville, Taylor**  
Address Minn.

**Hanchett, Julia**  
Grand Dames and Characters. DRAMATIC MINN.

**Hoyt, Ethelwyn**  
Mrs. Fisher's Co. Backy Sharp 79-1900.

**Imhaus, Louis A.**  
Dramatist, Translator, Producer. Minn.

**Johnson, Alice**  
At liberty next season. 1502 Broadway, N. Y.

**Klein, Charles**  
Empire Theatre, New York.

**Little Bonnie Maud**  
Child Actress. Care J. Reinhardt, 724 6th Ave., N. Y.

**Lack, Madeline**  
Playing Louise in The Village Postmaster.

**Lee, Amy**  
Comedienne. Care Minn.

**Lucas, Claudia**  
Ingenues and Juveniles. Address Minn.

**Madison, Maud**  
Spectacular and Novelty Dancer. Care Minn.

**Marcellus, Kitty**  
Prima Donna Supreme. Address Agents or Minn.

**Millard, Laura**  
Pall Mall American and Colonial Ex., London, Eng.

**Mercer, Dr. Thos. B.**  
Dentistry. Suite 606 Masonic Temple, Minneapolis, Minn.

**Morrisse, Lola**  
Comedienne. Elroy Stock Co. Address Minn.

**Mortimer, Chas.**  
Boyd Carroll, Manager. Address en route.

**Myers, Annie**  
At liberty. 612 W. Lexington St., Baltimore, Md.

**Nelson, Nellie Yale**  
Leads or Comedy. Address Minn or Agents.

**Norwood, Adelaide**  
Prima Donna Soprano, Castle Square Co., St. Louis, Mo.

**Pitt, Addison**  
Other People's Money. En route.

**PROFESSIONAL CARDS.**

**Pitt, Margaret Dibdin**  
Address 221 W. 38th St.

**Rouse, Fannie Denham**  
At Liberty. Address care Minn.

**Ryley, J. H.**  
Address Scott's Exchange, London, S. W. Eng

**Ryan, Daniel R.**  
En route. Management E. A. Schiller

**Shaw, John J.**  
Juveniles. Columbia Theatre Stock, Newark, N. J.

**Sheridan, J. J.**  
Beckish, Joshua Simpkins (Western)

**Sterling, Harriet**  
Address 1144 Broadway, New York

**Stover, Maud Ream**  
Address care Minn.

**Stillman, Lillian.**  
At Liberty Oct. 27. Address 131 W. 40th, N. Y.

**Sutherland, Master D.**  
Boy parts. At liberty. Address care Minn.

**Thomas, Gus P.**  
A Trip to Chinatown. Address Minn.

**Trader, George Henry**  
ACTOR-PRODUCER. Office Actors' Society.

**Vinton, Darrel**  
Starring. En route.

**Wallace, Gustave**  
Hit in the "Doctor," with A Guilty Mother.

**Walton, Irving**  
Comedian. En route. A Man of Affairs Co

**Wilder, Mr. Marshall P.**  
Permanent address care New York Post Office.

**White, Lillie May**  
En route Peck's Bad Boy Co., 1899-1900.

**Winnett, Charlotte**  
Superlative Success. In Old Kentucky. Third Season.

**Wood, Geo.**  
Manager "The Gems" Repertoire Co., 1899-1900.

**ALICE KAUSER**

**PLAYS.**

**NEW STOCK PLAYS.**

**NEW REPERTOIRE PLAYS.**

**Address 1432 Broadway, New York.**

**Fanny Myers**

**PRIMA DONNA MEZZO-SOPRANO.**

**Sylvain Langlois**

**LEADING BARITONE.**

**Grand and Light Opera.**

**Permanent address, Dramatic Publishing Co., 39 Dearborn St., Chicago.**

**KONORAH**

**THE MODERN WITCH**

**AND MISTRESS OF MYSTERIES**

**New Touring Japan, China and India.**

**Management of MAX & WM. HEROL.**

**Meta Brittain**

**LEADING.**

**LONDON LIFE.**

**Jennie Reiffarth**

**AT LIBERTY-CHARACTERS, GRAND DAMES.**

**Address Minn or Agents.**

**ALF. C. WHEELAN**

**TIVOLI THEATRE,**

**San Francisco.**

**Alice Roseland**

**Augustin**

**Daily.**

**Season '97-8.**

**Dixie Style. Hoyt's A Texas Steer, Season 1899-1900.**

**C. BLANCHE RICE**

**INGENUE.**

**Offers invited for combination.**

**Pike Theatre Stock Co., Cincinnati.**

**EDNA C. GRAY**

**AT LIBERTY. Experienced**

**Cellist, Soprano Soloist and Accompanist.**

**Address 21 Worcester Square, Boston, Mass.**

## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

**EMILY WAKEMAN**

With MR. SOL SMITH RUSSELL.

Miss Wakeman as Mrs. Marston, a widow with designs on John Grigsby, won much approval both by her generosity and intelligent acting.—*Toronto World*.**Barney Gilmore**

STARRING.

KIDNAPPED IN NEW YORK.

Season 1899-1900.

**MAURICE FREEMAN,**

LEADING MAN.

Imperial Theatre,

St. Louis, Mo.

**ISABEL PITT LEWIS**

LEADING WOMAN.

Re-engaged season 1899-1900.

Bennett and Moulton Co. (A).

**JOHN J. FARRELL**

FOREPAUGH'S THEATRE, 1899-1900, PHILADELPHIA, PA.

OLIVER WEST in SHALL WE FORGIVE HER.

**Emerin Campbell**

INGENUE.

Mr. Carl Haswin's A LION'S HEART CO.

Address MIRROR.

**Beatrice Norman**

LEADING.

Yon Yenson Company.

Address THALL &amp; KENNEDY, Room 4, Broadway Theatre Building, New York City.

**May Wilkes**

Leading Emotional Role in

THE GUILTY MOTHER.

Address MIRROR.

**FANNY McINTYRE**

AT LIBERTY.

Agents, or 8 Bulfinch Place, Boston.

**AIDA BLAIR**

THE GREAT RUBY CO.

Permanent address 225 W. 45th St., New York, or en route.

**FRANK SHERIDAN**

As the DETECTIVE in

A YOUNG WIFE.

Address per route, or MIRROR.

**Hannah May Ingham**

Re-engaged as Leading Woman Henry V. Donnelly Stock Co

Season of 1899-1900.

Address care MIRROR.

**CARLETON MACY**

LEADING BUSINESS.

GRAND OPERA HOUSE, INDIANAPOLIS, IND.

**Louise Beaudet**

INVITES OFFERS FOR MUSICAL COMEDY OR COMIC OPERA.

Address Low's Exchange, 1123 Broadway, New York.

ALL  
4  
YOU**CHAS. A. LODER**

Three Good German Dialect Acts on the same bill ahead of me and despite it all I win

A GREAT BIG HIT.

Dewey Theatre, Camden, N. J.

## PROFESSIONAL CARDS.

## PROFESSIONAL CARDS.

**FREDERIC HERZOG**

LEADING BUSINESS. FEATURED.

Address, M. A. COX, No. 1 East 120th St., New York.

**DONALD BRUCE WALLACE**

FIN DE SIECLE YOUNG MEN.

Communications, care THE MIRROR.

**LOUISE HEPNER**

Permanent address, Rooms 14 and 15, Broadway Theatre Building, New York.

**EMMA ITALIA**

SOUBRETTE AND INGENUES.

BENNETT AND MOULTON CO., SEASON 1899-1900.

Address care MIRROR.

**ELEANOR ROBSON**

Engaged for BONITA,

In Augustus Thomas' New Play, ARIZONA, Season 1899-1900.

**VALERIE BERGERE**

Dearborn Stock Co., Chicago, Ill.

CARMEN, week of Nov. 12.

**EDWIN HOLT**

COL. BONHAM in ARIZONA.

Season 1899-1900.

**Victory Bateman**

AT LIBERTY.

103 WEST 38TH STREET.

**LISLE LEIGH**

LEADING WOMAN.

AT LIBERTY SEASON 1899-1900.

Address care MIRROR.

**ADELINE MANN**

MRS. SMITH in WHY SMITH LEFT HOME,

AND  
CISSY in WHAT HAPPENED TO JONES.

Address MIRROR.

**MR. SYDNEY TOLER**

LEADING MAN.

Re-engaged with Corse Payton, Season 1899-1900.

FRANK STOCKTON in ARISTOCRACY, ROMEO in ROMEO AND JULIET, JULIAN BEAUCLERC in DIPLOMACY.

**HOWARD HALL**

Season 1899-1900 starring in the romantic play,

**A SOLDIER OF THE EMPIRE**

Direction SPECK, WALL &amp; FIELDING, 1309 Broadway, New York, N. Y.

**MABEL AMBER**

DISENGAGED.

Permanent address, 33 West 63d St., New York.

**HEPNER**

Leads the world in

TOUPEES.

**WIGS**Grease Paints  
and Powders.**CHARLES MEYER**

... WIG MAKER ...

And Manufacturer of and Dealer in the Finest Grease Paints, Powders, Rouge, Creams, Etc.

119 FOURTH AVE., NEW YORK CITY.

PROFESSIONAL CARDS.

The only  
Swedish  
Singing  
Comedian

**ARTHUR DONALDSON**  
AS  
**YON YONSON.**

Address THALL & KENNEDY, Room 4, Broadway Theatre Building, N. Y. City.

**Chas. B. Hawkins**

Comedian, Castle Square Theatre,  
**BOSTON, MASS.**

The production of The Highest Bidder at the Castle Square Theatre last evening served to introduce Mr. Charles B. Hawkins, the new comedian of the company. His performance of Bunham Cheviot was the hit of the performance. Mr. Hawkins showed conclusively that he is a valuable acquisition to the cast.—*Boston Traveller.*

**ESTHER LYON** **OSCAR EAGLE**

LEADS.

STAGE DIRECTOR.

GRAND OPERA HOUSE STOCK CO., NEW ORLEANS.

**VIOLA ALLEN CO.**

**JOHN W. WORLD**

PRINCIPAL COMEDIAN

Rose Coghlan White Heather Co.

**WILLIAM BONELLI**

AND **ROSE STAHL**

In **LA BELLE RUSSIE.**

Direction MESSRS. GOODWIN and WHEELER.

**KATHERINE**

**ROBER**

In Great Productions of New York Successes.

En tour.

**WM. SELLERY**

Character Singing Comedian.

Engaged, KOSTER & BIAL'S Address MINNOR.

OLD MEN  
and  
CHARACTERS.  
STAGE  
DIRECTOR.

**Lee Sterrett**

Address MINNOR.

**Margaret May**

AT LIBERTY.

**Edward M. Wade**

IMPERIAL STOCK CO., ST. LOUIS, MO.

Address MINNOR.

**MARK SULLIVAN**

**DISENGAGED.**

Address MINNOR.

**WILLIAM HUMPHREY**

Engaged by  
MISS JULIA ARTHUR  
for  
**NAPOLEON.**  
Season 1899-1900.

In her forthcoming production  
**MORE-THAN-QUEEN.**

Address Players Club.

**Jane Kennark—Chas. E. Lothian**

LEADING WOMAN.

LIGHT COMEDY and JUVENILES.

Woodward Stock Company,

Kansas City, Mo.

**ELIZABETH**

**YIGOUREUX**

Specially engaged to create  
the leading role,  
FRANCES WHARTON, in

**A PATRIOT SPY**

by MISS LAVINIA H.  
DEMSEY, Queen of  
the Holland Dames.

**Lillian Lawrence**

LEADING WOMAN—CASTLE SQUARE THEATRE, BOSTON, MASS.

THE HEART OF MARYLAND.—Lillian Lawrence was the Maryland Calvert. That this artist has a reserve force which she can always call upon in an emergency was fully shown by the strength of her dramatic work in all of the prominent scenes in which she appears. Her conception of the character was a thoroughly intelligent one, she realized the idea of the author in the most effective way, and she succeeded in working up the climax of the second act, as well as that in the third act, with telling effect. In the helthy scene she entered into the realism of the stage business with much daring, and created a sensation by swinging with the clapper to the fullest extent of its sweep. She is to be credited with a decided triumph in her portrayal of the character.—*Boston Herald, Nov. 2.*

**A. H. Stuart** **Jessie Bonstelle**

UNDER THE MANAGEMENT OF  
**JACOB LITT.**  
Season 1899-1900.

ESPECIALLY ENGAGED.  
**GRAND THEATRE,**  
Winnipeg, Man.

ELOCUTION, ACTING, ETC.

ELOCUTION, ACTING, ETC.

1894

—THE—

1899

**AMERICAN ACADEMY**  
OF THE  
**DRAMATIC ARTS**

**Empire Theatre Dramatic School.**

FRANKLIN M. SARGENT, President.

For 15 years a practical training school for the stage in connection with  
Mr. Charles Frohman's New York Theatres and Traveling Companies. Open all the  
year.

Apply to E. F. STEPHENSON, Carnegie Hall, N. Y.

**STANHOPE---WHEATCROFT**



**Dramatic School.**



HOLLAND BUILDING, 1440 BROADWAY, COR. 40TH ST., N. Y. CITY.

**ADELINE STANHOPE WHEATCROFT**

DIRECTOR

Complete course six months, practical, thorough and highly endorsed. Students always admitted  
to any section of the regular course. Private lessons all the year. Student Matinees. Endorsed by  
leading managers.

PROSPECTUS MAILED ON APPLICATION.

**THE NATIONAL DRAMATIC CONSERVATORY**

The Conservatory is the only institution in America where the system of training is  
based on the principles taught at the Conservatoire in Paris.

**F. F. MACKAY, Director,**

assisted by an able corps of teachers. A practical training school for the Stage. Courses  
of reading, recitation, oratory, physical training, dancing, fencing and literature. Private  
and class instruction. Two years' course. Fall classes began October 4 and November 1.  
Send for prospectus.

23 West 44th Street, near 5th Avenue, New York.

**HART CONWAY**

SCHOOL OF ACTING,

Affiliated with

**THE CHICAGO MUSICAL COLLEGE**

Increased Advantages.

Address WM. K. ZIEGFELD, 202 Michigan Blvd., Chicago, Ill.

**ROSE EYTINGE**

24 and 26 West 22d Street, till further notice.

INSTRUCTION IN ACTING.

Pupils Prepared for the  
STAGE, PULPIT, PLATFORM, OR PARLOR.

**HENRY LUDLAM**

**School of Dramatic Art,**

118 SOUTH 13TH STREET, PHILADELPHIA, PA.

Companies supplied with competent pupils.

**ROSA RAND**

**Dramatic Studio, 914 Carnegie Hall**

Students prepared for the Stage, Platform and Social Circle.  
Particular attention paid to coaching amateurs. Professionals rehearsed.

**Robert Downing's**

Academy of Dramatic Art  
and Oratory.

STUDIO.

Lafayette Square Opera House,  
Washington, D. C.

N. Y. OFFICE.

American Theatrical Exchange,  
135 Broadway.

REPRESENTING

Eugenie Blair and Company,  
An Indiana Romance,  
Robert Downing and Company.

CLASSICAL PLAYS

**EDWIN GORDON LAWRENCE**

Will soon be prepared to receive students who desire to  
study

**DRAMATIC ART.**

Mr. Lawrence may be addressed at his residence, 70 West  
East 14th St., New York City.

**ALFRED AYRES, 218 W 15th St., N. Y.**

Instruction in ELOCUTION—all branches—and DRA-  
MATIC ART. Author of "Acting and Actors," a book for  
students of the actor's art. Price, \$1.25.

There are chapters of the book that ought to be printed  
in tract form and put into the hands of every member of  
the dramatic profession.—*Boston Evening Transcript.*

**MR. PARSON PRICE, Voice Culture.**

Speaking and Singing. Teacher of JULIA MARLOWE,  
MAUDE ADAMS, IDA CONQUEST, MARIE CAMILL, JANE WAL-  
DORF, DREW DONALDSON. Send for circular.  
4 E. 17th St., New York.

**ROSE BECKETT**

Madame de Danse, originator of  
new up-to-date dances. 20 West  
4th St. Engagements guaranteed.

PROFESSIONAL CARDS.

THERE IS ONLY ONE

**SADIE CONNOLLY**

SINGING, CHARACTER, IRISH COMEDienne

Signed with W. T. Keogh.

THE QUEEN OF CHINATOWN.

Address Westchester, N. Y., or MINNOR.

**ESTHER C. MOORE**

NEFFERT STOCK CO., LOUISVILLE, KY.

Season 1899-1900.

"Miss Moore was most effective in the quietly and ap-  
pealingly sympathetic manner in which she presented  
the part of Mercedes."

**WILLIAM WOLFF**

General Director.

Grand Opera House, San Francisco, until May 1, 1900.

PROFESSIONAL CARDS.

**Louis E. Fridenberg**

SIN ANDREWS in NY SON BEN.

Address 125 W. 4th St.

**JOSEPH H. KEARSLEY**

"Props," and Assistant Stage Mgr.

SECOND COMEDY and SECOND HEAVY.

MINNOR.

**J. PALMER COLLINS**

AT LIBERTY.

Address 211 W. 34th St., N. Y.

**M. STRASSMAN, Attorney,**  
200 Broadway, corner 14th St., New York.

# THE Melodrama of the Year, MAN'S ENEMY

Or, THE DOWNWARD PATH.

Now in its fourth year in England. Will be produced on December 4th, and given

## A Magnificent Scenic Production

and an all star company, which will include

**MR. THEODORE BABCOCK.**

For open time address

GUS HILL, 1358 Broadway.

THE BREAKER OF THE RECORDS ALL THRO' THE NORTHWEST.

## KELLY'S KIDS

Hundreds turned away in St. Paul and Minneapolis. Pronounced by the Press and Public to be the best Farce Comedy ever seen.

LOOK AT OUR ROSTER AND JUDGE FOR YOURSELF.

Marty O'Neill, Knox Wilson, Udell and Pearce, Farley and Quinn, Sammy Brown, Kitty Wolf, Jean Cunningham, Fern Melrose, The Fauvette Twin Sisters, Janet Dore, and Twelve Pretty Girls who can sing and dance.

Scenery and Costumes beyond anything ever attempted in the popular priced houses.

The Sunday record broken at the Bijou Theatre, Minneapolis, with Primrose and Dockstader as opposition.

T. W. DINKINS, Proprietor.

P. A. PAULSCRAFT, Manager.

## KEWANEE, ILLS., Pop. 12,000

Is located on Main Line of Chicago, Burlington and Quincy R. R., and has the following

### OPEN TIME.

The week of Nov. 20      The week of Dec. 18  
The week of Nov. 27      The week of Jan. 1  
The week of Dec. 11      The week of Jan. 15  
Two attractions per week. No more. Good money for the right kind. Factories pay  
**WEEKLY, \$85,000.**

Human Hearts got	436.80	Quite a bunch. Some others got less. Get in line and get some of it.
Hog's Bunch of Keys	422.80	
Lyman Twins	320.80	
Van Dyke and Eaton (week)	1,598.20	
A Wise Woman	479.80	
Mathews and Bulger	528.50	

FRANK A. CAHOW, Mgr.

Jas. H. Wallick's Quaint Rural Play,

## THE DAIRY FARM

By ELEANOR MERRON.

Because of its Great Success will remain at the 14th Street until 1900.

"The people like it."—Herald. "Clean, strong and wholesome."—World. "Vigorous, interest-arousing situations not overdrawn."—Mail and Express. "Abundant and amusing rural incidents."—Sun. "Drama of sympathy that has the human emotions of love and hate never wearied of by audiences."—Mirror.

No Open Time until Jan. 15, 1900.



A Company with Exceptional Merit.

**AL. W. MARTIN'S**

Mammoth Production,  
**UNCLE TOM'S CABIN.**

E. V. GIBSON, Manager.

Permanent address, NATIONAL PRINTING COMPANY,  
331 Wabash Avenue, Chicago, Ill.

St. Joseph, Mo., Nov. 19, 20, 21  
Leavenworth, Kan., Nov. 22  
Topeka, Kan., Nov. 23  
Lawrence, Kan., Nov. 24  
Ottawa, Kan., Nov. 25

A Tremendous Success!

## "DON'T TELL MY WIFE"

Creating a Sensation Everywhere

FELIX RISSER, Prop. and Mgr.

**Mahler Bros.,** 8th Ave. and 31st St.

HEADQUARTERS FOR

## THEATRICAL UNDERWEAR

Special Reductions on all Make-Ups, Perfumery and Toilet Articles during the month of November.

### ARE YOU GOING TO EUROPE?

Fast and superb service from BOSTON to QUEENSTOWN and LIVERPOOL, upon modern twin-screw high-speed steamships of

### DOMINION LINE

"NEW ENGLAND," 11,400 tons. "CANADA," 9,000 tons. "DERBYSHIRE," 4,000 tons.  
CROSSING THE ATLANTIC IN LESS THAN SEVEN DAYS.  
From Montreal and Quebec to Liverpool via Londonderry. Shortest Sea Passage  
EDWIN H. LOW, Gen'l Agt., 1125 B'way, Townsend Bldg., NEW YORK.

A  
WISE  
PAPER

With Wise Correspondents, is verifying weekly A Wise Prediction made only in the course of

### A WISE WOMAN

HEADED BY  
**MARIE LAMOUR and FREDERIC MURPHY**

Would be one of this season's greatest successes. The Nation makes this assertion weekly. MANAGERS, you have made A Wise Selection.  
LESLIE DAVIS, Director. FRED. G. CONRAD, Bus. Mgr.  
Permanent address, National Printing Co., Chicago, Ill.

THOS. J.

JOS. F.

## DEMPSEY, MITCHELL & CO.

Presenting  
Sidney Wilmer's  
latest farce,

### A MAN OF CHANCE.

Keith's, Philadelphia, this week.

A Comedy  
of Real  
Life.

Gorgeous Scenic Drama,

## A GUILTY MOTHER

Cincinnati, Nov. 19 St. Joe, Nov. 20, 21  
St. Louis, Nov. 22 Leavenworth, Kan., Nov. 23  
Huron, Nov. 24 Topeka, Kan., Nov. 25  
Chillicothe, Nov. 26 Council Bluffs, Dec. 3

**THEATRE ROYAL,  
MONTREAL.**

The Largest Week since the memorable engagement of Fannie Louise Buckingham, 14 years ago.

Second Successful Season of the Stupendous Scenic Sensation.

## DAUGHTERS OF THE POOR.

Original New York Star Theatre Cast, including MISS CARRIE EZIER and ARNOLD REEVES.

ALL SPECIAL SCENERY. ELABORATE PRINTING.

Address all communications ALFRED L. DOLSON,  
Star Theatre, New York.

OUR BUSINESS IN BUTTE WAS — E FULL.

Nov. 12, 13, 14,  
Standing-room  
Only every  
Performance.

The Swedish Winner,  
**BEN HENDRICKS,**

### A YENUINE YENTLEMAN.

ARTHUR C. ALSTON, Mgr.

PRONOUNCED SUCCESS.

# A PATRIOT SPY

BY LAVINIA H. DEMPSEY.

"The climaxes were not lacking in life and the audiences were often enthusiastic."—N. Y. Herald.

"The Patriot Spy a thriller."—N. Y. Journal.

"A Patriot Spy—quick action—many changing and thrilling situations."—N. Y. Press.

"The great spectacular play, A Patriot Spy, produced with great electric effects."—N. Y. World.

"It was a splendid scenic production, heartily cheered."—N. Y. Press.

"The scenery is very fine, the stage appointments assembled with a due regard to colonial taste and mannerisms and the costuming is exquisite."—The Call, Paterson, N. J.

"Fine scenic display and rich costuming. An electrical flag displayed in the last act evoked the utmost enthusiasm."—Paterson Daily Press.

"A gorgeous production. Scenery and appurtenances magnificent."—Evening News, Paterson, N. J.

"Will arouse as much patriotic fervor as any revolutionary drama. The waterfall scene in the last act is a very pretty picture."—Paterson Guardian.

For Time and Terms address H. S. TAYLOR'S EXCHANGE, 1432 B'way, N. Y.

